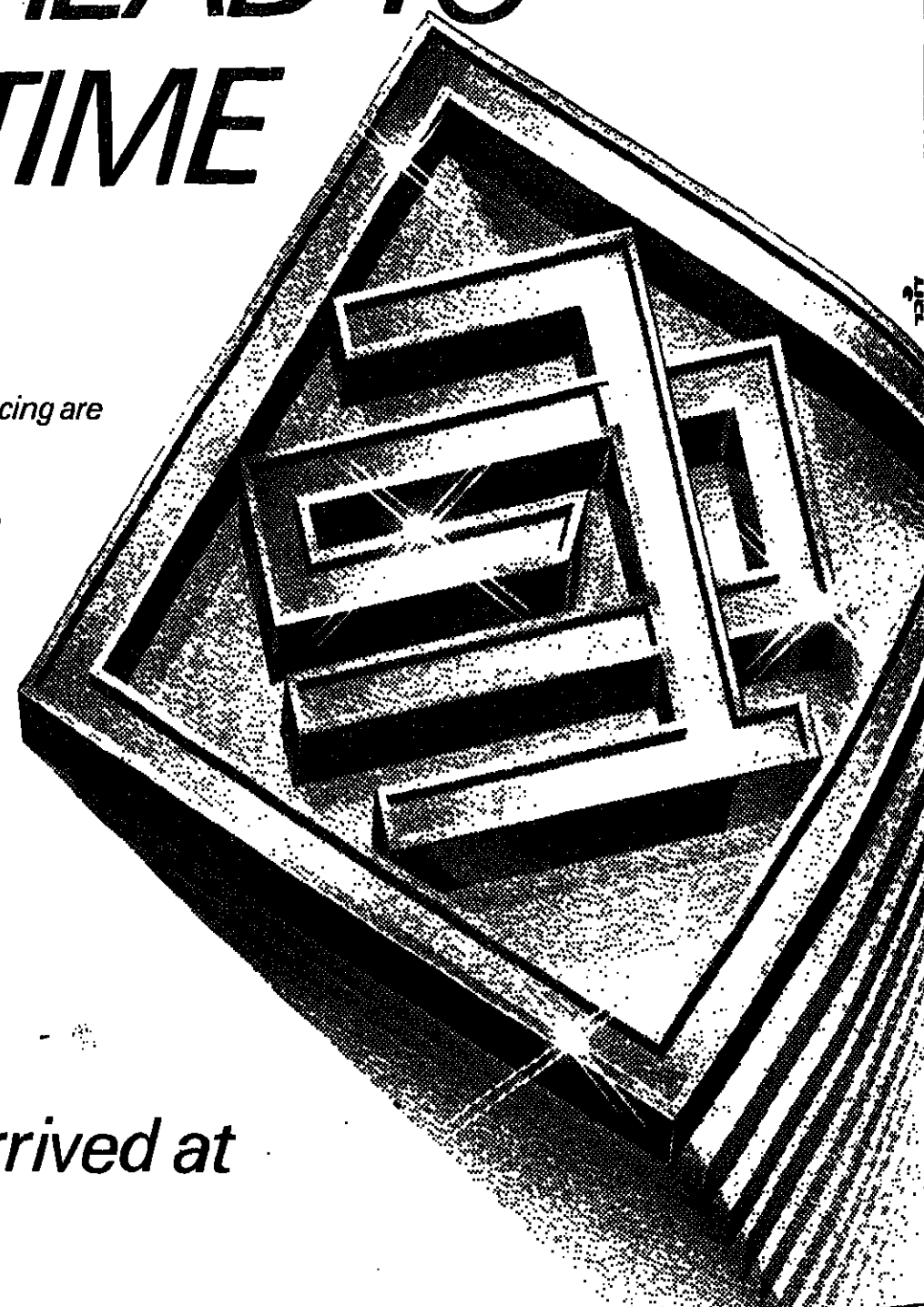


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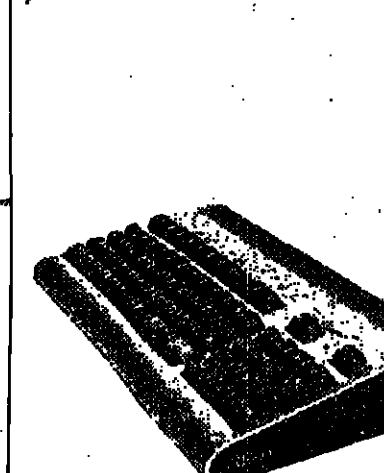
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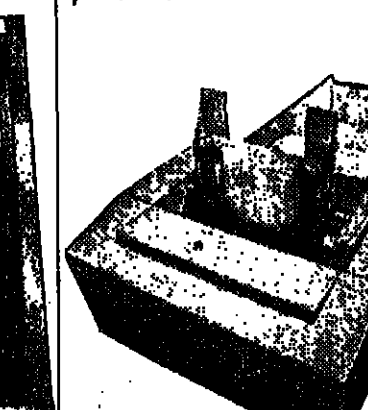
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## THE JERUSALEM **POST** MAGAZINE

Friday, April 15, 1983

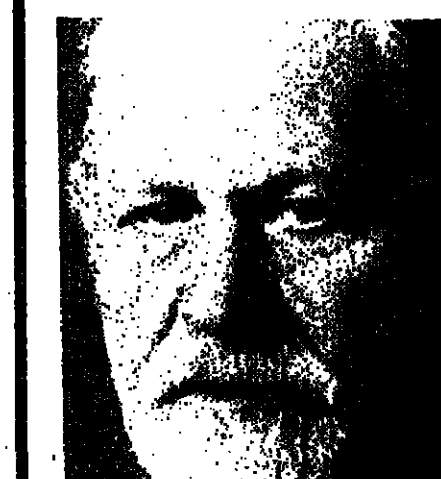
**The Sinai coast  
one year after**



**Murder  
in Portugal**



**God and  
the Holocaust**



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today**



הפוסט 15.4

# KATZAR

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Speaks  
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Cover photograph of Nueiba by Richard Lobell.



State of Israel

## MEMORIAL DAY FOR THE FALLEN OF ISRAEL

This is the day when the people of Israel unite in remembering those who fell in the service of their country.

At 8 p.m. on Saturday, April 16, 1983, sirens will sound throughout the country. The whole House of Israel is requested to light, at this hour, a

## MEMORIAL CANDLE

On Sunday, April 17, 1983, at 11 a.m., sirens will sound for a two-minute silence, and state memorial services will be held at military and other cemeteries where Israel's fallen are buried.

Ministry of Defence — Rehabilitation Department  
Department for the Perpetuation of the Memory of the Fallen

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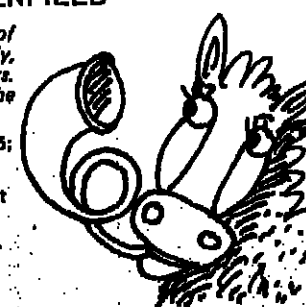
by DEREK BENFIELD

Under the patronage of Mrs. Sallie Lewis, wife of the American Ambassador, Mrs. Mary Moberly, wife of the British Ambassador, and Mrs. Annette Duzin, wife of the Chairman of the Jewish Agency.

Wed., Apr. 20; Thurs., Apr. 21; Mon., Apr. 25; Thurs., Apr. 28  
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Israel — Year of Valour

Year of Valour Events Committee

Information Centre

## Independence Day 5743 Central Ceremonies and Events

### Eve of Independence Day — Sunday, April 17

- 12 noon Jerusalem, Knesset Building, reception for the 12 people who will light the memorial torches, given by the Speaker of the Knesset, Menahem Savidor, and presentation to them of the 5743 Independence Day Coin.
- 6.45 p.m. Jerusalem, Mt. Herzl, lighting of the torches, marking the end of Memorial Day and the gala opening of Independence Day, with the participation of Knesset Speaker Menahem Savidor.
- 7.00 p.m. Jerusalem, Jerusalem Great Synagogue, festive service.
- 7.45 p.m. Independence Day address by the President, Yitzhak Navon, to be broadcast on radio and television.
- 8.30 p.m. Independence Day address by the Prime Minister, Menachem Begin, to be broadcast on radio and television.
- 8.30 p.m. Festive ceremonies marking the opening of Independence Day, throughout the country.
- 9.00 p.m. Shirotram — Army Radio programme, during which listeners will pledge contributions, in support of the primary education project for IDF soldiers, and the installations of the Association for Welfare of Soldiers in Israel.

### Independence Day — Monday, April 18

- 8.00 p.m. Festive services at synagogues throughout the country.
- 8.00 p.m. "In the Footsteps of the Fighters" — public tours to sites of heroism, by car and passenger lorries. (Details in the press.)
- 9.00 a.m. "Visit Army Camps" — Army camps will be open to the public. (Details in the press.)
- 11.00 a.m. Jerusalem, Knesset Building, Reception for Outstanding Soldiers.
- 12 noon Jerusalem, Jerusalem Theatre, World Bible Quiz for Jewish Youth, with the participation of the Prime Minister, Menachem Begin, the Speaker of the Knesset, Menahem Savidor, and the Minister of Education and Culture, Zevulun Hammer.
- 4.00 p.m. Jerusalem, President's Residence, Reception for the Diplomatic Corps.
- 8.00 p.m. Jerusalem, Jerusalem Theatre, Israel Prizes Award Ceremony in the presence of the President, Yitzhak Navon, and with the participation of the Prime Minister, Menachem Begin, the Speaker of the Knesset, Menahem Savidor, and the Minister of Education and Culture, Zevulun Hammer.
- 9.00 p.m. "Songs of the Fighters" — performance in the Ramat Gan Stadium. (Details in the press.)

שקט ובטחה תהיה גבורתכם

FRIDAY, APRIL 15, 1983

THE JERUSALEM POST MAGAZINE

PAGE THREE



THE ASSASSINATION in Portugal earlier this week of Issam Sartawi, probably the most outspoken voice of moderation in the Palestine Liberation Organization and its leading proponent of dialogue with like-minded Israelis, has come as a sobering reminder of the fanaticism and violence of contemporary Middle Eastern politics.

Political murder, while by no means an Islamic invention (*et tu Brute!*) or monopoly, has, in fact, been closely associated with Islam almost from its inception in the seventh century. The Caliph Uthman, the new religion's third spiritual and political leader, died at the hands of an assassin within 25 years of its founder's death — as did his successor Ali, the Prophet Mohammed's cousin and son-in-law.

The very word "assassin" derives from the Arabic *hashishiyun*, the name given to the reputedly hashish-primed killers sent out by the heads of the fanatical Ismaili sect in Syria at the time of the Crusades to slay non-Ismaili Moslem heretics. It was not long before the hand of the "Old Man of the Mountains," as the Crusaders called the Ismaili chieftain, was detected in political murders even in Europe, associating this particular political crime indissolubly with Islamic fanaticism.

This impression has been further strengthened in our own time, with the Arab leaders assassinated since the Second World War alone including Jordan's King Abdullah, Iraq's King Faisal II, Saudi Arabia's King Faisal, and Egypt's President Anwar Sadat.

And in the Palestinian nationalist movement political murder emerged as an alarming phenomenon during the 1936-39 Arab revolt, reaching almost epidemic proportions at the height of that uprising, and has continued to this day, with Issam Sartawi only the latest in a growing list of Palestinian moderates slain either for being too outspoken in their attitude towards Israel or, worse still, actually daring to collaborate openly with the enemy.

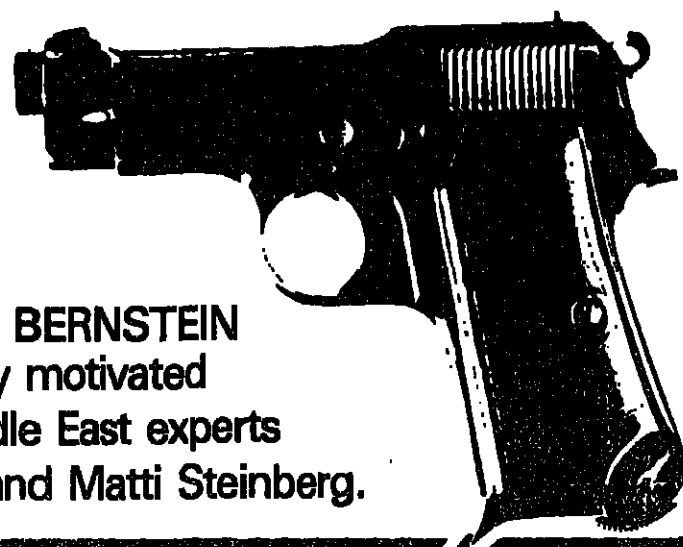
TWO OF ISRAEL'S leading authorities on the Palestinian nationalist movement — the Hebrew University's Prof. Yehoshua Porath and Matti Steinberg — the former an expert on the Mandate period, the latter on the PLO — insist that while assassination has long been a fact of political life in this part of the world, it is a universal phenomenon, and should not be viewed as peculiar either to the Arabs in general or to the Palestinians in particular.

Human history is replete with examples of political murder, Porath points out, although he does concede that the Moslem world would appear to have had more than its fair share of such murders.

Both he and Steinberg note that Islam does, in fact, lend considerable religious sanction to the phenomenon, based on the notion that heresy is not only theologically intolerable but also a dire political threat in a society where state and religion are inextricably intertwined. Indeed, the true believer is actually duty-bound to eradicate a heretical leader.

From here it is but a short step for any particular sect, or even political group, to lay claim to being the only authentic custodian of the faith and to view its rivals as "heretics" and legitimate targets of assassination. But even here, Porath argues, the phenomenon is not all that different from any nationalist movement, which

# The politics of assassination



The Post's DAVID BERNSTEIN discusses politically motivated murders with Middle East experts Yehoshua Porath and Matti Steinberg.



Issam Sartawi

views itself as the exclusive vehicle of the nation's destiny and is intolerant of any conflicting view of that destiny. And in the more fanatical movements, those holding such views will be regarded as traitors to the nationalist cause, and eliminated.

Not even our own national liberation movement was immune to the phenomenon, Porath points out — and not just extremists in Lehi, which had few qualms about political murder, but also the IZL and even the Hagana.

The Hagana, he recalls, assassinated dozens of Jews who collaborated with the Mandatory authorities — as detectives, informers and secret police — in their war against illegal immigration.

Unlike many other movements, including the Palestinian movement after 1936, such actions were very strictly controlled in the Hagana, and victims were never selected because they expressed "heretical" views, but because they actually collaborated with the enemy. (The furthest the Hagana went to silence its rivals in Lehi and the IZL was, during the two notorious *saions*, to ferret them out and hand them over to the British for incarceration.)

TURNING TO the Palestinians, Porath points out that political murder was not a feature of their nationalist movement until the 1936-39 Arab revolt. But then it emerged with a vengeance.

At first, the nationalist fighters, like the Hagana, turned their weapons on those they perceived as traitors and quislings, those who actively collaborated with the British in their bid to crush the revolt.

It was not long, says Porath, before the circle was widened to include, first, anyone involved in the sale of land to Jews, and then, Palestinian moderates who did not subscribe to the nationalist viewpoint. By 1937 the "people's courts" set

up in a bid to regulate the killings had broken down, and the situation deteriorated into one of outright anarchy. Anyone possessing a gun felt himself free to use it to eliminate rivals, settle old scores and for purposes of extortion.

The major losers in this internecine bloodbath, according to Porath, were the villagers. Caught between the ruthless extortion of the nationalist gangs who preyed on them for logistic support, and the no less brutal methods of the British authorities in their bid to prevent them from giving it, the villagers were caught in a cruel dilemma.

Eventually, having perceived that the nationalists had lost all sight of their goal and were engaged in a self-destructive internecine struggle, the villagers threw in their lot with the British. They collaborated openly with them in their attempt to crush the revolt, and with their help, many even organized themselves into the so-called "peace bands," and actually took up arms against the nationalists.

Porath is convinced that the disaffection of the villagers, and their open collaboration with the Mandatory authorities were major factors in enabling the British to put down the revolt as quickly as they did.

Political murders almost disappeared after the revolt, Porath continues — although scores were still being settled in the 1940s. For example, Fakhri Abdul Hadi and Fakhri Nashashibi, the two most prominent leaders of the "peace bands," were murdered in 1942. Towards the end of the Mandate, two prominent Palestinian advocates of co-existence with the Jews — Fawzi Darwish al-Husseini, whose small Jerusalem group advocated a binational state and actually entered into a political agreement with like-minded Jewish groups, and Sami Taha, who organized an Arab labour movement in Haifa and favoured partition — were assassinated.

PORATH NOTES that the rapid deterioration from the selective killings at the beginning of the revolt in 1936 to the uncontrolled orgy of bloodletting in 1937-38 was a direct result of the extremely fragmented nature of Palestinian society, with its deep-seated traditional religious, clan and geographic rivalries.

This appears to have been perceived by the PLO which, both Porath and Steinberg point out, has been extremely careful to preserve

its unity by refraining from a path of political murder that would almost certainly deteriorate into a bloody internecine feud not unlike that of the late 1930s and tear the organization apart.

The question of unity is of paramount importance to the PLO, says Steinberg, and for all practical purposes its only significant achievement to date. It cannot claim to have liberated a single inch of occupied land, but it has managed to secure pan-Arab and even widespread international recognition as the sole representative of the Palestinians. Internecine strife, including the systematic elimination of political rivals, would place this achievement in the gravest jeopardy.

Within the PLO, then, every effort has been made to avoid any recourse to murder to silence opponents within the organization, however deep-seated the differences that plainly exist. When, for example, Nalf Hawatmeh broke away from George Habash's Popular Front for the Liberation of Palestine to form his own group, the Democratic Front for the Liberation of Palestine, Arafat quickly clamped down on the resultant clashes, which showed signs of developing into open violence.

Thus, Steinberg continues, the political assassination of moderate PLO leaders in recent years has invariably been at the hands of a group outside the organization itself — that of Sabri al-Banna. Abu Nidal, as he is known, broke with Yasser Arafat in 1974 in protest against the PLO leader's deviation from Fatah's original commitment to armed struggle in favour of increasing emphasis on a diplomatic offensive against Israel.

Unrestrained by the PLO's obsessive commitment to preserving its unity by constantly seeking to balance and compromise opposing views, al-Banna has declared an open war on all "heretics" in favour of political compromise with Israel. Steinberg notes that the commitment to unity was a major factor in Arafat's refusal, earlier this month, to go along with King Hussein, however much he favoured such a course, because this would have resulted in the immediate break-up of the PLO.

Since 1978, when Said Hamami, the PLO's representative in London, was assassinated al-Banna has claimed responsibility for the murder of several other PLO

representatives in Europe, all belonging to Fatah's diplomatic establishment and, as such, closely identified with Arafat's diplomatic strategy. These have included Ali Yassin in Kuwait, Ezzedine Kalak in Paris, Naim Khaddar in Brussels — and most recently, the biggest prize of all, Issam Sartawi in Portugal.

THAT IS not to say, both Steinberg and Porath point out, that the PLO has totally ruled out any recourse to political murder. It does support, and actively engage in, the systematic assassination of any Palestinian outside the framework of the PLO who openly transcends the limits the organization itself has placed on permissible dealings with Israel.

Thus, while the PLO was prepared to tolerate Sartawi's meetings with Israeli leftists like Aryeh Eliav and Mattityahu Peled, because Sartawi remained within the broad PLO consensus albeit at its outer liberal limit, it is not prepared to tolerate open collaboration with the Israeli establishment, such as that engaged in by members of the village leagues in the West Bank.

The leagues are viewed by the PLO, just as the "peace bands" were during the 1936-39 revolt, as groups of outright quislings, openly cooperating with the enemy against the PLO and challenging its claim to exclusive custodianship over the Palestinians' national aspirations.

And their members — like others in the occupied areas perceived by the PLO to have gone too far in accommodating Israel, as did Sheikh Hashem Khuzandar, slain in 1979 for openly supporting the peace treaty with Egypt — have been the targets of PLO assassinations.

SARTAWI, Steinberg argues, went no further in his public statements about Israel than Yasser Arafat himself might have done had he not been fettered by the responsibility for preserving the PLO's fragile unity by seeking to occupy the middle ground as far as possible. It is a moot point whether men like Sartawi will have a place in the PLO now that Arafat's peace strategy appears to have run out of steam.

Following the breakdown of the dialogue with Jordan, the balance of power in the PLO has clearly shifted in favour of the radical minority which successfully torpedoed that dialogue last week, and the organization appears to be on the verge of a process of radicalization that will leave no room in its ranks for men like Sartawi.

Steinberg does not doubt that Sartawi was killed by the Abu Nidal group, and not, as some observers have attempted to claim, by radicals within the PLO as part of their bid to scuttle the dialogue.

He says that al-Banna has had his sights on Sartawi ever since he accused his group of working for the Mossad, deliberately shooting Ambassador Shlomo Argov in London last year to provide Israel with the excuse it needed to invade Lebanon. The coincidence of Sartawi's death with the breakup of talks with Jordan, Steinberg believes, was purely fortuitous.

Maybe that is so. But should the PLO now go through a period of radicalization, as now seems most likely, the assassination of Sartawi will take on symbolic significance as a watershed in the organization's history, marking its retreat from the pragmatism that had slowly been gaining ascendancy since the mid-1970s and a return to the uncompromising terror of the 1960s and early 1970s.

# Where was God during the Holocaust?



This question still haunts us 40 years after the event. Rabbi PINCHAS PELI describes attempts to find a religious language to deal with the enormity of the subject.

THE CONTENTION that the Holocaust is without precedent in Jewish history is, it would seem, true — if not from the point of view of the scope of the destruction (whether in absolute or relative terms), then certainly when one considers the explicit declaration of the goal and the precision of the planning that preceded it. From the general, human perspective as well, the Holocaust embodied a thoroughly new combination of elements: for the first time sophisticated technological methods — the pride of the modern era — were used to serve the basest and cruellest designs.

Many argue that the Holocaust is unique, not only because it is the most ugly and powerful incarnation of evil in modern times, but also because it undermines certain accepted theories of historiography, sociology and anthropology. These and other disciplines are only just beginning to come to terms with this fact. Very few feel in all their being the full horror of the atrocities. Very few are driven by a sense of urgency to conceptualize and comprehend the Holocaust, if only to prevent it from happening again. All will agree that this is a most difficult, depressing and repellent task. However, this does not diminish its urgency and necessity. For the believing person, and for faith in general, the need to grapple with one particular problem out of the many involved is imbued with special urgency. This problem is expressed in its simplest form by the question, Where was God during the Holocaust?

FROM THE time of the Holocaust, many have tried to avoid these questions. Some sought to do this by removing the Holocaust to another planet, to another plane in time and space. Because of its tremendous existential and emotional impact, it is difficult to conceptualize or consciously to comprehend the Holocaust. There were those who sought, therefore, to set it at a distance, to transfer the whole period between 1938 and 1944 to metahistory or metageography. The very term "Holocaust," in Hebrew *shoah*, helps one to uproot those years from the regular flow of normative human history. This has recently become a conscious and deliberate repression, and has enabled many to gaze with equanimity at the green grass growing over Theresienstadt and Treblinka.

Borrowing from this metahistorical and metageographical approach, metaphysics and theology, too, are ready to propose a "demonization" of the Holocaust, or other theories that free God from responsibility for what happened during the Holocaust.

What was God's role before the event? That is to say, did He take part in the decision to let it occur (if

"a person does not raise his little finger here below without it being decreed from above"? If He did, the question is — why?

Where was God during the Holocaust? In other words, was He there in the midst of the horrors and the terrible suffering? If so, the question then is — how could He have been (since He is "a merciful God")?

What was God's role after the Holocaust, that is, now that the world has returned to normal, that daily routine has been restored? Can we go to the synagogue and fulfill His commandments, as if nothing had happened to shake our faith in God since time immemorial? If this is the case — how can it be possible?

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These attempts can, perhaps, provide momentary escape from a direct and painful confrontation with the problem that cannot but trouble the Jew who wants to believe, every time he comes into contact with his Creator in prayer or the fulfillment of *mitzvot*. He will recall that the entire Torah and all the prophetic writings are a reminder to "remember days of old, seek the meaning of every generation." Beyond abstract theological speculation, the Jew is required to search for the meaning of the historical events he participates in or is witness to, even if it is a difficult and painful search.

IT IS NOT always possible to arrive at a reasonable explanation of what has happened. Indeed, the greatness of many historical events lies precisely in the fact that they remain a mystery — except to Him who "calls the generations from the beginning" (Isaiah 41:4) and before whom all mysteries are revealed. But if, in the case of the Holocaust, there can be no explanation, there can be a response based on the recognition that the event does have meaning, and that this meaning is neither outside God nor outside history, and certainly not outside or beyond language, which must serve to express meaning.

Let us stress immediately — we are not referring to theology. In any attempt of that kind on our part (we who were not in the Holocaust), there is a measure of hubris and arrogance that sometimes borders on sanctimonious cruelty. Any vindication of God implies the ascription of guilt of one kind or another to the Jewish people, and is unacceptable because of the humility and empathy we feel regarding the victims of the Holocaust. In our search for a religious language suitable for the Holocaust, we do not intend to explain — much less to justify or excuse. Nor do we have in mind a sacred language, but rather a

descriptive vocabulary borrowed from the sphere of religion (as distinct from the quantitative terminology of statistics, for example, or the qualitative evaluations of history and politics) in which we can describe the Holocaust.

Such a language should at the very least enable us to arrive at the question J.L. Magnes posed at the beginning of the 1945 academic year at the Hebrew University, before the full scope of the destruction had become known. Magnes put his question — not accidentally — in the mouth of the great lover of Israel, Rabbi Levi Yitzhak of Berdichev, in the following form: "I do not ask, Master of the Universe, that you reveal to me the mysteries of Your ways — I could not comprehend them. I do not want to know why I suffer; my only desire is to know if I suffer for Your sake."

It would seem that this, "for Your sake," is also too much to ask when we seek a starting-point for a vocabulary appropriate to the tremendous impact of the Holocaust. For us it is enough to reformulate the end of Rabbi Levi Yitzhak's question thus: "I do not want to know why I suffer... but only if You know that I suffer."

In talking of religious life it is impossible to accept Wittgenstein's logical prohibition on the use of metaphysical sentences that are not descriptive sentences. The believer, at least in the Judaism of prayer, Torah, and *mitzvot*, which keep him at all times in the presence of God, will examine Wittgenstein's argument and maintain: what is impossible to speak about must be spoken about!

And if he lacks a descriptive language he must strive to find one or to create one. This, then, is the pressing and difficult problem of finding a religious language suitable for the Holocaust; on its solution depends, to a certain extent, the very existence and continuity of the two-way communication between

man and God that is the essence of the Jewish experience from the Bible onwards.

The language we are seeking must address itself to things that actually occurred, events which were part of human history and therefore known to God and in which He participated, actively or passively.

According to any Jewish conception of God, it is impossible to remove Him, for an hour or forever, from history and from the world He has created and in whose existence and fate He is involved. The search for a religious language with which to describe the Holocaust is based on the assumption that it was not mere coincidence, nor even a combination of historical and political circumstances, in the usual "way of the world" — but rather that the Holocaust had meaning for God who sees and knows all. God cannot remain outside the meaning of the Holocaust and in any case not outside the language human beings use to express that meaning or the lack of it.

During the Holocaust and in the years that followed it, many attempts were made to grasp its meaning in religious terms. These attempts can be categorized according to a few archetypal models drawn from the treasure-house of Jewish thought, primarily from the Bible, which may aid us in our search for an appropriate religious language in which to elucidate an approach to the Holocaust.

Between those who are ready to give up in advance any possible use of language and those who are ready to announce that the Holocaust "proves" there is no God — a whole spectrum of religious responses exists. We can present some of the main ones as follows:

MODEL A: The First Adam. The model here is clear and simple: the formula of sin and punishment. Adam, who sinned by violating God's command, is expelled from the Garden of Eden and is punished. This is a classic pattern which appears frequently in the Bible.

One can raise some immediate objections to this model: Does there exist an enormous enough to justify such a punishment as the death of six million human beings, who were gathered together from different countries to be killed only because they shared one characteristic — they were Jews. Therefore, the "sin" that brought retribution upon them must be connected with that one common characteristic — i.e., their Jewishness.

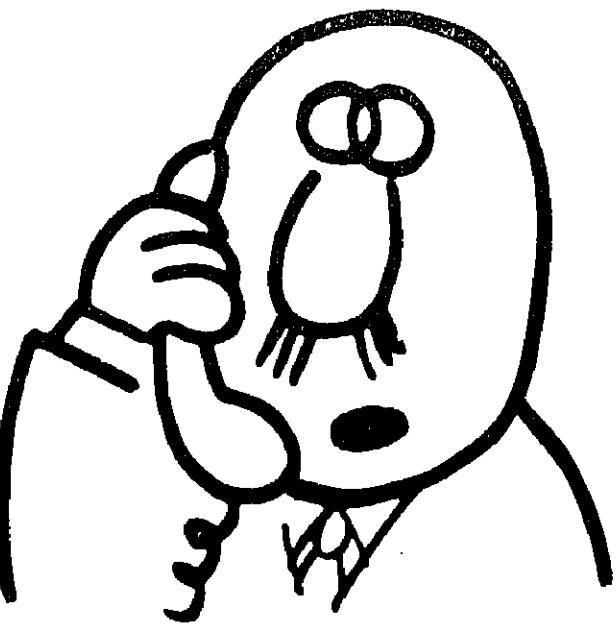
If only a part of those who were judged sinned — and how could it be possible for them all to have committed the same sin? — why were the innocent punished? These two questions — and the bold attempt to apply the model of sin and punishment to the Holocaust — have been answered and commented on in the rabbinical writings and religious literature of the last generation. The answers are not limited to a vague general declaration that "God is just no matter what comes upon us, as we acted wickedly," but point explicitly to identify the sin that led to the destruction. The second objection is answered by citing the well-known principle that when God's anger is kindled, the righteous suffer along with the wicked, and the righteous individual is judged along with the wicked community.

What sin is there that is so serious as to bring on a holocaust? These are mentioned in this context:

(Continued on page 6)



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(Continued from page 51)

□ *The sin of Zionism*, i.e., the attempt to hasten the final redemption by immigrating to the land of Israel *en masse* before the coming of the Messiah. The attempt is construed as a breaking of the oath God made the people of Israel swear, that they would not "climb the wall" (or go up to the land of Israel like a wall — i.e., all together), nor rebel against the nations among whom they were dispersed and with whom they lived all the time they were in Exile (*Bab. Talmud, Kerubot* 111a).

The breaking of the oath by the people of Israel caused God to let them become fair game for all, as He on His part was no longer bound to protect them. This idea is developed with passion and in great detail by the Satmer Rebbe, Rabbi Yoel Teitelbaum. As he presents it in his various books, the issue is clear: because the Jews sought to end the Exile before the appointed time, the Exile "finished them" as punishment for having tried to hasten the process of redemption.

Besides the approach that claims that the sin of Zionism "justifies" the Holocaust both *a priori* and *a posteriori*, we find its exact opposite — indicated in a different example of the "sin and punishment" model:

□ *The sin of opposition to Zionism*. According to this approach God remembered the people of Israel and a cull went out for them to leave the Exile and immigrate to the land of Israel; yet most Jews did not heed these signs of the coming redemption, and stayed where they were. Since the people did not want to end the Exile, the Exile finished them.

This approach is most vividly expressed in the book, *Happy is the Mother of Sons* (Em Habanim S'mehah), by Rabbi Isaac Solomon Teichthal. In contrast to the Satmer Rebbe's book, written and published some years after the Holocaust, Rabbi Teichthal's book was written and printed in Hungary while the Holocaust raged. The author wrote with full knowledge of what was happening; his argument is clear and well supported by numerous citations from midrashic sources and pious texts as well as from historic analysis of the opportunities for returning the land of Israel — which were fatally missed.

The two theses cited above as examples of the "sin and punishment" model are completely antithetical; they are both based on authoritative texts from the halachic and aggadic sources and from ethical and homiletic literature. It is interesting that both were written by learned rabbis raised in the same socio-cultural milieu of Hungarian Jewry. They both wrote what they did out of a deep spiritual urge, after they themselves witnessed and experienced the Holocaust.

Perhaps this last point may somehow attenuate the cruelty inherent in the very act of vindicating God's judgement, justifying what occurred. However, the polar contradiction between the two conceptions of the sin that led to the punishment we call the Holocaust, calls into question the validity of the theological assumptions on which the "sin and punishment" model is based. In spite of this, the model has served as the point of departure for other explanations. We will mention only one more:

□ *The sin of assimilation*. Those who point to this sin see a direct correlation between the processes of "assimilation" from and denial of Judaism that European Jewry had undergone since the Haskalah

(Enlightenment), and the destruction of that Jewry in the Holocaust. The connection between the two is proven, in this case as well, by citations from traditional sources and attempts to theologize sociological processes.

As an example of the latter, some have seen the principle of "measure for measure" (*midah k'neged midah* — from the divine system of reward and punishment) at work in the fact that the decrees of destruction originated in Germany, the cradle of the European Haskalah; this fact is taken as proof of the organic connection between the sin — assimilation — and its punishment — Holocaust.

This argument is to a certain extent parallel to the first two approaches, in that it designates the Exile as the factor that produces the power that destroys those who live in it. This argument, however, is formulated differently from the others: if the Holocaust had not brought about the physical annihilation of the Jews, they would in any case have suffered spiritual annihilation. Rather they die as Jews than have themselves and their children and grandchildren go on living as non-Jews.

This vindication of God's judgement does not remain in the realm of theology but appears also in secular sociological arguments.

A justification of the "punishment," this time without the religious component, can be found in the speech delivered by Isaac Tabenkin, the Socialist-Zionist secular ideologist, at the 26th Zionist Congress: "I feared a Holocaust, I knew there would be one. I fear assimilation even more. Is there anything worse than the destruction of the Jews? Assimilation is part of the destruction of the Jews. A Jew who has been killed — has not assimilated."

As with the preceding arguments, one can raise several immediate objections to this one. Did the punishment achieve the intended "effect"? Did assimilation cease or increase after the Holocaust? Did not the Jewish people become much poorer spiritually after the Holocaust?

Every argument based on the "sin and punishment" model places us in the peculiar position elucidated by Eliezer Berkovitz in the foreword to his book, *Faith After the Holocaust*. How can we, who were not in the hell of the death camps, justify what happened, when among those who were there, some did not justify it? And even if there were some who did, is it justified to us, since "We are not Job...We are only Job's brother," and the brother of Job cannot speak for Job, can express neither opposition to nor justification of the judgement.

This is perhaps one of the reasons why those who seek a theology of the Holocaust are not satisfied with the model of the First Adam, with the delineation of cause and effect within the framework of "sin and punishment," but seek alternative models.

### MODEL B: Cain Kills Abel

God endowed human beings with free choice, with the capacity to choose life and the good or evil and death. This idea was given formal expression in Jewish law: "Free will is bestowed on every human being. If one desires to turn towards the good way and be righteous, he has the power to do so. If one wishes to turn towards the evil way and be wicked, he is at liberty to do so."

What happened in the Holocaust, therefore, is not God's responsibility but rather the responsibility

of man, who used his God-given potential of free choice and chose evil. It was man who set himself up as king of the world, after chasing the God of justice and mercy from it; in the kingdom of man alone, the Holocaust can and did take place.

God asked Cain after he had killed his brother Abel, "What have you done?" But Cain avoided taking responsibility, acted, pretentiously and asked in return, "Am I my brother's keeper?" The Holocaust is therefore not God's problem but man's; and man transgressed the word of God and refuses to accept the responsibility for his actions. In this manner Abraham Heschel transfers the problem of the Holocaust to the human realm: "Our world seems not unlike a pit of snakes. We did not sink into the pit in 1939, or even in 1933. We had descended into it generations ago, and the snakes have sent their venom into the bloodstream of humanity, gradually paralysing us, numbing nerve after nerve, dulling our minds, darkening our vision...The outbreak of war was no surprise. It came as a long-expected sequel to a spiritual disaster."

In this approach Heschel is faithful to his view that the Bible is not man's theology, a book about God, but rather God's anthropology, God's concern for man. The Holocaust is but another chapter — a dark and painful one — in the divine anthropology. Man has failed again. Cain and Abel came into the world and were given the potential to establish the human race, to build the world, and to live long and well in it — yet instead "Cain rose up against Abel and slew him" (Gen. 4:8). The entire guilt lies with Cain.

Yet even the Sages are not willing to accept this argument as it stands. They composed many stories and midrashim around this affair, the first murder in the world. Why did Cain kill Abel, they asked, and tried to discover his motives. And they answered: because of conflicting interests in matters of religion, property, rivalry for a woman and other reasons. But if Cain is guilty (and accepts his punishment), what was the murdered Abel's sin? Why did he die?

If the Nazis exercised their human freedom of choice and chose evil, why were the Jews particularly their victims? Heschel responds that the Jewish people is "God's stake in this world," witness to God's presence in the world and is, therefore, the first to be attacked by those who deny His presence and scheme against His guidance.

The Sages, however, are not willing to accept that argument either. They are not willing to free God of responsibility for Cain's "free" act.

"Thus spoke Cain: 'Am I my brother's keeper?' You are the guardian of all creatures, and yet you do not demand account of me? What is this like? It is like a thief who stole some vessels in the night and didn't get caught. In the morning, however, the watchman caught him and said to him, 'Why did you steal the vessels?' He replied, 'I am a thief and did not doubt but exercise my skill. You are a watchman, your duty is to guard at the gates, why did you not use your skill?' Thus spoke Cain: 'True, I killed him, but you created in me the evil inclination. You guard all creatures, so how could you allow me to kill him? It was You who slew him.'"

The second part of this article will appear next week. The author is Norbert Blecher, Professor of Jewish Tradition and Values at Ben-Gurion University.

HISTORY might have been different had Freud allowed his disciple Max Eitingon to persuade him to emigrate to Israel when Hitler came to power in 1933. But Freud preferred to stay in Vienna. As Prof. Dan Hertz, the president of the Israel Psychoanalytic Society, puts it, Freud would not see the future. He thought it was progress from the Middle Ages that it was only Jewish books that the Nazis were burning; he did not know that later they would be burning Jewish bodies. Perhaps Freud simply could not see himself continuing to lead the psychoanalytic movement in any place but Vienna.

Eitingon went on to found the Israel Psychoanalytic Institute, which developed and flourished.

In the Jerusalem institute, psychiatrists, psychologists and social workers go through an arduous course of training as psychoanalysts. It also sponsors training in psychotherapy, thus providing a sound basis for a good deal of mental health work here. While the Jerusalem institute is classical Freudian, the faculty of psychotherapy in Tel Aviv, founded by the late Prof. Brill, an existentialist, opened its doors to teachers from all schools — Freudian, Jungian, existential and even behaviourist. The Jungians have established themselves in Haifa and Jerusalem.

Last week, the Jerusalem institute was host to the 5th Conference of the European Psychoanalytic Federation, attended by some 300 delegates from 17 countries.

PSYCHOANALYSIS has been dismissed as dead or dying, ousted by our knowledge of biochemical processes, supplanted by biological therapy. It has been accused of not being scientific, of not being effective.

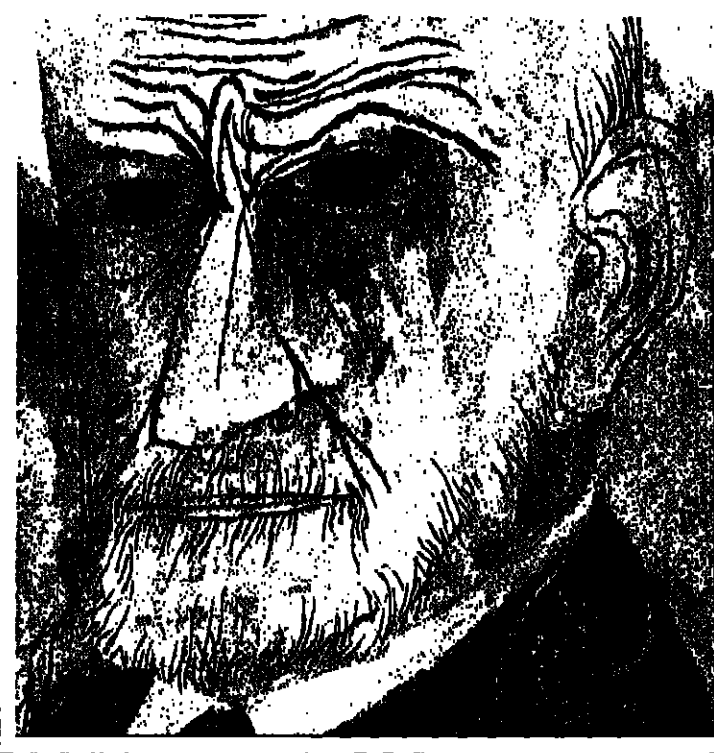
It was Prof. Hans Eysenck of London University who claimed to have proved, by a classic experiment, that analytic psychotherapy did not work. He took waiting-list patients as controls, and found there was no significant difference in improvement between the treated and the control groups.

There have been replies to his attack, one of them concerning late recurrence; symptoms do re-emerge spontaneously; whether they recur depends on many things. Besides, relief of the presenting symptom may not be all. The symptom is in a context, it may serve a purpose. It may be as one child psychiatrist has put it, an "admission ticket." It is much easier to go to your doctor with a headache than to explain in what way you are unhappy in your work or in your marriage. You may not even have clarified this to yourself. The psychoanalyst Michael Balint found that this applied to physical symptoms, and on this basis taught general practitioners a kind of psychotherapy.

Eysenck's point is that there is only the symptom. There is no neurosis, only neurotic behaviour. It originated, according to him and the school from which he derives, in conditioning. It can be made to disappear by deconditioning. This deconditioning is behaviour therapy, and for certain circumscribed problems it can be very effective. As expounded by the extremist B.F. Skinner, behaviourist theory sees man as a bundle of learned or conditioned reflexes. Thinking, feeling, willing, are mere manners of speaking and have no real existence; our freedom of action is an illusion. It is an entirely mechanistic model of man, and has no place for the concept of per-

## Freudian cerebration

ON the 50th anniversary of the Israel Psychoanalytic Society, RACHAEL CHAZAN reflects on psychoanalysis and psychoanalytic therapy today.



sonality as a continuous entity with a sense of self.

Certainly, behaviour therapy has the advantage of yielding quantifiable results, eminently suitable for research. Psychotherapy, by its nature, will always pose methodological problems. Some studies have found that the outcome of psychotherapy depends more on the personality of the therapist than on the school to which he belongs.

PHILOSOPHERS of science have attacked psychoanalysis for being unscientific, on the grounds that it is a closed theory. Karl Popper argues that to be scientific, a theory must be capable of falsification. Holders of a closed theory always produce an *ad hoc* hypothesis to foil an attempt at falsification. Thus, if anyone objects to a concept in psychoanalysis, many analysts will tell him that it is his resistance that makes him do so. They appeal to the psychological make-up of the questioner rather than argue on contents. It is as if proponents of "two plus two are five" were told they were being emotional, rather than shown why two plus two make four. Or if, for that matter, proponents of "two plus two are four" were told they were intellectualizing. Neither the tactic nor its counterclaim proves or disproves the truth of the proposition. However, the charming habit of reducing arguments to the speaker's psychology is better left for the couch.

One answer to the claim that psychoanalysis is not scientific was given by Charles Rycroft: Freud aimed to establish a "scientific psychology" on the same principle as physics and chemistry, believing that all mental activity could be explained as the outcome of unconscious mental forces. This psychic determinism, however, remained an

assumption, not based on evidence. Rycroft writes: "I know of no instance in Freud's writing of his claiming to have predicted in advance the outcome of any choice or decision made by a patient."

He argues that "neurotic symptoms are meaningful disguised communications," and that the strength of psychoanalytic theory is in its semantic and interpretative aspect.

What of the claims of the biochemical enthusiasts? The thought that chemistry will solve, like a magic key, all problems of mental disturbance is a tempting one. In the past 30 years we have acquired a considerable body of knowledge on psychotropic drugs; they can relieve confusion, calm the over-excited and, with a little more difficulty, cheer the depressed. We have rediscovered a simple substance which prevents attacks in manic-depressive patients.

Drug therapy enables many psychotic patients to be treated at home. Yet in most cases it does not in itself provide the whole answer, and one wonders if it ever will.

Enormous resources have been poured into chemical research on schizophrenia, mostly in the U.S., yet no specific causal factor has so far been found. On the other hand, research on the family dynamics of schizophrenia has shown distinctive features which should convince all who care to look.

WHICH BRINGS US to the subject of psychoanalysis and psychoanalytic therapy in Europe, specifically in Britain. Freud's disciple Melanie Klein created a theory which stressed the importance of things occurring in early infancy between the baby and its mother, or rather in the baby's fantasy. If she restored the importance of the feminine element to psychoanalysis, she also credited the infant with a

kind of original sin in the form of aggressive and destructive impulses. As the anthropologist Geoffrey Gorer points out, the Kleinian school could have flourished only in England, where the child was regarded as a naughty creature to be tamed; never in America, where he was a *tabula rasa*, the hope of the future.

In addition to the Freudian and Kleinian schools, there emerged what is known as the "middle group." This comprised analysts who developed their ideas independently, such as D.W. Winnicott, Michael Balint, and Charles Rycroft.

Alongside, the Jungians had developed their own society, calling themselves "analytical psychologists."

Ronald Fairbairn developed his own theory, according to which the self is pristine and whole at birth, but may undergo splitting due to the vicissitudes of early life. His most outstanding disciple was Harry Guntrip, who started his career as a clergyman. Feeling himself inadequate as a lay counsellor, he underwent analysis. Guntrip has developed a theory and therapy of the schizoid patient which works very well. A basic idea is that a good therapeutic relationship enables the schizoid patient to regress and grow anew.

EXISTENTIAL psychotherapy is represented by R.D. Laing, whose *Divided Self* caused great excitement when it first appeared in 1960. Laing comes from Glasgow. "They ask if I understand working-class patients... I myself come from the working class." He sees the schizophrenic as taking the only way out of an untenable position. Together with A. Esterson, he undertook a research project of unstructured interviews with families of schizophrenics, published in *Sanity, Madness and the Family*.

Laing is not an anti-psychiatrist, but believes the schizophrenic can be helped without imposing medical authority. He established alternative centres for schizophrenics, open communes where they resided and therapists stayed. These were launched under great difficulties and with insufficient funds. Yet connoisseurs talked of their visit to Kingsley Hall, the first of them, and the fascinating dinner-table conversation with the residents. I went there on a freezing winter night; a man stripped naked during a meeting, yet no one scolded or tried to stop him.

An important development in psychotherapy was the recognition that the individual is not an island. As Laing put it, classical psychoanalysis has no language for interpersonal relationships, except to call the other an "inner object" in the psyche.

While Melanie Klein spoke of the mother inside the baby's head, Donald Winnicott stressed the importance of the real relationship, and of "good-enough mothering." Soon it was realized that it was often better for the individual to be treated in the context of his family.

THE TAVISTOCK Clinic and Institute for Human Relations in London has played a vital part in providing a base for the development, research and teaching of interpersonal as well as individual therapies. It has entertained all schools of thought, from Freudian to existentialist. Thus, Hyatt Williams would tell us about his analytic work with criminals; Dicks would teach dynamic marital therapy; Laing would lecture on

schizophrenic families and Mavin on psychotherapy in hospital. Psychoanalytic group therapy, too, has its roots in England. Bion, a Kleinian analyst, formed his first group with neurotic officers in a military psychiatric hospital, publishing his findings in papers between 1943 and 1952. Around the same time, S.H. Foulkes was pioneering analytic group therapy, publishing his book in 1957. He found that people related to the group as if it were their nuclear family, which made it a powerful therapeutic tool.

Systems theory provided an alternative to deterministic thinking. Where earlier the family was believed to have shaped the individual in infancy once and for all, attention was now paid to continuing reciprocal relations. While several of the early family therapists worked in Palo Alto, California, there were parallel English developments. Working in the hospital where Laing and Esterson did their research was a Jungian, R.D. Scott, who decided to go his own way: his little known papers emphasize resistance to change in the family, and describe the concept of the "shadow."

In 1976, a book appeared on family therapy by Robin Skynner (not to be confused with Skinner the behaviourist). In its first edition it was called *One Flesh, Separate Persons*, perhaps to emphasize the importance of individuation in relation. It was written from the experience of work in the busy Woodberry Down Clinic in North London. Its clear exposition is based on systems theory, but also uses the developmental theory of psychoanalysis, as well as some concepts from learning theory.

BRITISH pioneers faced difficulties reminiscent of Israel: lack of money, impossible physical conditions. The therapeutic community pioneered by Maxwell Jones was in another of those crumbling old buildings, yet functionally it was luxurious. The patients were personality disorders, delinquents, drug and alcohol addicts. A condition of acceptance was that they came of their own free will, but had first served a prison sentence. As Jones explains in his writings, such people have an over-strict superego from which they flee; they also defy authority figures. The answer is to diffuse authority in the group so that each person internalizes it. In those large group meetings, all treated each. Rapoport aptly called the project "Community as Doctor."

I have focused more on developments arising from psychoanalysis than on psychoanalysis itself. Psychoanalysis is for the few; the psychotherapies can be for all who need them and can benefit from them. This is not synonymous with all who want to pay for them, as Szasz would have it. On this he was fervently attacked by Laing, whose schizophrenics could afford no fee. In the centres, America does much scientific work on psychotherapies, but has also been fertile ground for mushroom growths. New therapies would appear like fashions and the measure of their success was a commercial one.

The British psychotherapies, on the whole, developed organically from psychoanalysis, and even the dissidents were mostly schooled in psychoanalysis. And if it seems, at times, that different schools of thought are incompatible, might it not be — as with the particle and wave theories of light — a case of complementarity? □



IT'S AS IF a little green elf had run amok with a paintbrush. Not an official word of Hebrew remains in Sinai. Hebrew has been painted out of road signs to a pinpoint where even the "men" for metres has been obliterated under a picture of a gas pump, indicating the Nueiba gas station 50 metres down the road.

The Egyptian flag flutters over the ancient castle atop Coral Island. It flutters over every single building along the shore and inland. It flutters above a makeshift sign telling visitors that the former moshav of Neviot is now called Nueiba City.

Nueiba City is occupied by a few soldiers, and boasts one shop — the old moshav supermarket, which is notable for its almost empty shelves, containing hardly anything but tins of carrots, mango juice and an inordinate number of tins of jam.

The Sinai is Egyptian. At the holiday villages at Nueiba, you rub shoulders with tourists from Abu Dhabi and Oman. The six or so apartments occupied in the ghost town of Sharm e-Sheikh are the Egyptian Housing Ministry — Sharm e-Sheikh branch; the Egyptian Tourism Ministry — Sharm e-Sheikh branch, and so on. The former butcher's shop now sells *fil* and *lefalel* balls. Ten for 10 piastres.

In Dahab, an Egyptian base has been constructed north of the old IDF base, and five shabby soldiers stand constant guard over the Dahab lighthouse, that has not worked for the past decade at least. Their home is a tent where the beach huts used to be, and the perimeter of their camp is marked off by barbed wire that takes up most of the famous beach front. Bjorn's coffee shop and restaurant is boarded up, but old Ahmed still sells *galabiyas*, operating out of a dirty blanket filled with last year's stock.

But essentially, the Sinai has not changed at all. Its beauty remains breathtaking, its shores perfect. It just seems a little shabbier.

CROSSING OVER from Israel was no great problem, provided you avoided the vacationing Passover crowds. Travelling by public transport, all one needs is a passport and an IDF release, if necessary. A car is more complicated, but not much more so if it is registered in one's own name.

The Israeli passport control is situated just north of Taba, the Egyptian one, a few hundred metres down the road, past the disputed Sonesta Hotel. Both countries call their checkpoints Taba.

You pass through an iron gate and are stopped by an officer asking to see your passports. He directs you to a passport office, where you fill out some forms. After a careful check — carried out very slowly, the officer oblivious to the steadily-growing line outside the door — passports are stamped, documents written out by hand, and a seven-day visa granted.

Then it's off to the licence office and the bank and back to the licence office and from there to a registration office and then to the number-plate office. By the time you have paid about \$30 for your car (just over \$5 per person), and two more for Sinai licence-plates, you have in your hand nine forms, documents and receipts, all in Arabic; and all somehow not connected directly with the process you have just been through.

The same offices handle in-going and out-going traffic, but in reverse order. The problem arises when you take an Egyptian tourist policeman where to go next. His instructions have only a 30 per cent chance of

# Deserted Sinai

HIRSH GOODMAN takes his family to Nueiba and Sharm e-Sheikh, where the natural beauty is about the only thing that hasn't changed since the hand-over to Egypt last year.



sending you in the right direction.

But the whole process is conducted with smiles and good grace. If one has been to Egypt before, the process is entirely recognizable. Egyptian bureaucracy is even slower than our own. Everything is written in agonizing, slow, long-hand, with one stamp never enough. But at no time was one made to feel anything but welcome.

The most complicated process is the car. Before leaving Israel an international driving licence is recommended, and an official translation of one's car licence is essential — both obtainable from the Automobile Club (Memsis). The Egyptians and the Israelis are trying to reduce the stolen-car trade, which has taken on epidemic proportions since the Sinai was handed back. Thus, a special procedure is required for a car not registered in the name of the driver — a company car for example; this necessitates a notary's letter. Rented cars are an even greater problem, and it seems that it is almost impossible to get permission to take one across.

Eventually, the last gate is opened. Another look at the passport, at the receipts, a salute from two soldiers, a wave from a U.S. Marine manning a Multi-National Force position at the border, and you have entered Sinai.

HERE, the restrictions end. You can camp on the beach, you can drive freely along the coastal road to Sharm, to Dahab — to anywhere in fact. It is possible to visit Santa Katarina and inland spots such as Ein Fortugu. The road is no better and no worse than when the area was under Israeli control, but you have the feeling that this year's pot-holes will remain unfilled. The Beduin coffee shops that dotted the roadside have all but disappeared. Here and there the structures remain, some still with their Hebrew signs offering coffee and tea, but deserted. An Egyptian flag flies over the small fish restaurant south of

Coral Island, and the boutique over the fjord is empty. The gas station at Nueiba sells petrol, but the gift shop is boarded up.

The restaurant at Nueiba beach is open but has little to offer, but the fish restaurant at the Fisherman's Village, south of Nueiba, is still open — even somewhat improved. It has been expanded, newly painted and decorated with portraits of President Mubarak and framed quotations from the Koran. A Nubian waiter is all smiles, though not overly energetic. The meal is surprisingly good, and surprisingly cheap.

Petrol is also cheap, about a quarter of what it costs in Israel, but the Beduin allege that the Egyptians add water to the super octane. The supply is also said to be erratic, though this was not our experience. I should hate to have serious mechanical problems, though, or even a puncture.

THE CLERK at the holiday village in Nueiba is polite. He accepts our Israeli passports without batting an eyelid, but reads with great care the letter we present, confirming our reservations. A shrug, and he turns to three ledgers on the table next to him. The village, he says, is very full; could we possibly make do with fewer rooms than we'd ordered?

We argue, eventually convincing him that we could not. A long sigh, probably over the expected *bakshish* that was never offered.

The village has hardly changed at all. The rooms are as Spartan as before, except that now, the absence of hot water can be added to the hardship list. We are assured that the problem is temporary. The gardens are well-tended and the beach impeccable. The rate is \$21 a day per person with half board (children under 12 half price), but it costs more if one books through the hotel's appointed travel agent in Elit. The breakfast is continental, and only on the third day did we discover that omelettes were available. One can ask for either a Western or

an Egyptian-style dinner, both of which are good. Wine and drinks are expensive, and there is a corking charge if you bring your own bottle to dinner. They say that the Marina in Sharm (which is booked solid for the next five weeks, mainly by agents operating out of Cairo) has improved, but Dahab remains problematic.

ALL IN ALL, hotel services are not much different from what they were under Israel, perhaps a bit cheaper. Diving services are also more than adequate. An extremely nice Italian, Giuseppe, runs the shop at Nueiba and for a very reasonable \$5, will transport you by boat to dive sites. He also possesses the only hot-water shower in the area, which is itself reason enough to patronize his shop.

There are two dive shops in Dahab, and three in Sharm. Howard Rosenstein's famous Red Sea Divers is now run by Gert, a German who has worked in the area so long that he speaks Hebrew quite freely. Both he and Aquamarine run boats to dive areas.

But, as with the roads, one feels that as the years pass and the hotel and diving infrastructure Israel left behind begins to crumble, so will the quality of the services. Air conditioners, for example, are all of Israeli manufacture. The maintenance man at Nueiba just shrugged when asked how he would repair them when they break down. Already disused fridges and bar equipment lie rusting in the backyards of all the hotels; petrol pumps are tied with string where springs used to be.

The most depressing sights of all are the forsaken moshavim, their hot-houses vacant and forlorn. Fields are again desert. Schools, civic centres, playgrounds — all empty and hollow.

Apart from an occasional sign of life, Sharm resembles an abandoned movie set. Window-frames lie on the floors of empty houses; doors hang by their hinges; weeds cover the gardens. Soldiers stand guard at the entrances to all the main buildings, presumably to prevent the building materials being stolen. No effort at all has been made to populate the city with any but the few officials who have to be there. Sharm is a ruin.

THE BEDUIN at the gas station remembers me, and we chat in Hebrew about the "good old days." Out of earshot of the Egyptian pumping gas, he tells me that the Beduin are having a rough time. The Egyptians have brought their own people to do even the most menial tasks. There is absolutely no work available. The moshavim have closed. The field school is padlocked, and has never opened despite the sign outside announcing that it is now an Environmental Institute.

His story was repeated by Beduin in Dahab, Nueiba and along the way. No work, no fresh vegetables, no merchants coming in from Gaza with trucks loaded with supplies, and hardly any smuggling any more. The Egyptians, they say, have really put their foot down.

There is no question that the Egyptian attitude towards the Beduin is humiliating. Beduin are barked at, not spoken to, by reception clerks, soldiers, and even the most lowly of officials.

Perhaps the most revealing incident happened at Dahab. Two Beduin friends and I were having a cup of coffee and chatting. They were wearing jeans. Suddenly a blue van pulled up at the edge of the beach,

at a break in the palm trees, a few hundred metres to the south. Like lightning, the two Beduin disappeared into the coffee shop, where they took off their jeans and hastily donned *galabiyas*. Instead of returning to sit at our table, they went and squatted on their haunches at a nearby rock. When the three Egyptian civilians (obviously connected somehow with the security services) and two soldiers had walked past they stood up, and explained: it is better to melt into the scenery these days.

THIS PESSAH, around 2,500 Israelis crossed the border. Many camped at the old spots, mostly around the area of Ras Burka. Despite the miles of available shore, they tended to camp in clumps, seeking companionship, rather than trying to avoid it, as in the past. "We feel better this way," some friends we met north of Nueiba said.

It is advisable to take as much drinking water as you will need, though gas stations and hotels were generous in handing out water to anyone who asked. It tastes very salty, though it can apparently be drunk without harm.

Next year, possibly even by Shavuot this year, the number will have doubled. The word is out: Sinai remains a wonderful place for a holiday, camping or at a hotel. Things are not what they used to be, but not at all bad. Just very different.

One shudders to think about the bottleneck at the crossing post if the number of Israelis swells to the 30,000 it used to be every festival in recent years. One also shudders to think about the ecological effect, given that there is no mechanism either for protecting the area's unique underwater life, or for cleaning up after the hordes have left.

Already bustards of tourists brought in from Cairo have been seen stuffing their shopping-bags with coral broken off reefs at Dahab and Nueiba. Not only were they not discouraged from doing this, but at Dahab we saw a soldier actually wading in over the reef table to return with a wonderful twig of pink coral for an admittedly beautiful Italian tourist.

For some reason, perhaps through oversight, perhaps on purpose, the Egyptians have not removed the Hebrew graffiti etched into rocks demanding a stop to the withdrawal from Sinai, or Naomi Shemer's plea, "Please, don't uproot what has been planted," sprayed on the back of roadsides.

Deserted, crumbling Sharm, the locked moshavim and the huge, empty areas of levelled ground where IDF camps used to stand, have become the reality of Israel's former presence. But one never visited the Sinai for Sharm, or the moshavim or the army camps. One came for the sun, the sea and the beauty. One came to get away from the pressures and the politics of Israel.

The sun, the sea and the beauty all remain. Now, one just has to try to forget the politics that permeate the area.

"You know, dad," said my 12-year-old, as we were waiting to get back a \$3 deposit for licence plates from a clerk who, one suspects, makes a point of not having the correct change in the hope that one will tell him to forget it, "at first I was depressed. But if the price we've had to pay for peace is waiting two hours in line at the border, and we can still enjoy Sinai like we always did, I think it was worthwhile. I really do."

So do I.

PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT

## POST PULLOUT GUIDE

### The Poster

#### ENTERTAINMENT

##### Jerusalem

**APPLES OF GOLD** — Colour documentary film about the history and struggle of the Jewish people from the time of the early Zionist movement to the present. (Lurumme Hotel, tomorrow at 9:00 p.m.; King David Hotel, Sunday at 9:00 p.m.; Hilton Little Theatre, Wednesday at 9:00 p.m.)

**THE BEST OF SHALOM ALEICHEM** — Series by the famous Yiddish writer, performed in English by Jeremy Hyman, Dawn Aidel, Isaac Weissbrock, directed by Michael Schneider. (Hilton, tonight at 9:30 p.m.; King David, tomorrow at 9:30 p.m.)

**CLASSICAL GUITAR** — With Yoel Akron. (Zeha the Buddha, 9 Yoel Salomon, Tuesday at 8 p.m.)

**FOLKSONG EVE** — (Hans and Gretz, 44 Enef Refaim, Sunday, Tuesday and Wednesday at 8:30 p.m.)

**GOLDEN GUITAR** — Avner Strauss plays classical, jazz and flamenco pieces. (Zeha the Buddha, tomorrow at 8:30 p.m., Wednesday at 8 p.m.)

**ISRAEL FOLKLORE** — Taste of Israel dances, Pinauri Talmudic dancers. (International Cultural Centre for Youth, 12 Enef Refaim, tomorrow at 9 p.m.)

**JAZZ** — Fred Weigall, piano, Eric Heller, bass, Suul (Juddstone, trumpet (American Colony Hotel, Nablus Rd. Thursday at 9 p.m.)

**JAZZ** — (Pargod, 94 Bezalet, Wednesday at 9:30 p.m.)

**MOADON HAZEMER** — For Independence Day. Bring your musical instruments, festive spirit and a little *Maak*. (Tzava, 38, King George Street, Sunday at 8:30 p.m.)

**SALUTE TO ISRAEL** — A special programme in English and Hebrew in honour of Israel's 35th Anniversary, including community singing and dancing. Tickets can be purchased at Government Tourist Information office. (Binyanei Ha'uma, Foyer, Sunday at 9:15 p.m.)

**YOUR PEOPLE ARE MINE** — Israeli musical in English based on the story of Ruth. (Hilton Hotel, Little Theatre, tomorrow at 9:00 p.m.)

#### FOR CHILDREN AND YOUTH

##### Jerusalem

**THE JERUSALEM BIBLICAL ZOO** — Guided tours in English and Hebrew. Adults welcome. (Biblical Zoo, Sunday and Wednesday at 2:00 p.m.)

**NATURE STUDY GROUP** — Learning about and caring for animals for children aged 7-14. (Jerusalem Biblical Zoo)

**CREATIVE THEATRE** — Sounds and Feelings, under the direction of Dorit Rivlin. (Israel Museum, Ruth Youth Wing, Tuesday at 4:00 p.m.)

**NAUGHTY FLIC** — Karon Theatre production. For ages 4 and up. (Karon, Liberty Bell Garden, Tuesday at 4:30 p.m.)

##### Tel Aviv

#### DANCE

##### Tel Aviv

**Solo-Duo-Trio Quartet** — Kibbutz Dance Company production for the whole family. (Tel Aviv Museum, Wednesday at 4:30 p.m.)

**THE TAMAR COMPANY** — Ramle Dance Theatre presents, in a programme of works by Zvi Gottlieb, Amir Kolban and Janet

##### Tel Aviv area

**ARIEL ZILBER** — And friends. (Moadon Shabbat, Dizengoff Center, tonight and midnight)

**THE BEST OF SHALOM ALEICHEM** — Details as for Jerusalem. (Hilton, Thursday at 8:30 p.m.)

**DAVID BROZA** — In a new programme (Tzava, tonight at 9:30 p.m. and midnight)

**FAME** — Thirty stars from the television serial in their only appearances in Israel. (Hilton Hotel, Monday, 9:00 and 9:00 p.m.; Tuesday and Wednesday, 6:00 and 9:30 p.m.)

**THE HILLBILLIES** — Sing country music. (Moadon Shabbat, Tuesday at midnight)

**INDEPENDENCE DAY PARTY** — Israeli and folk songs. Entertainers include Yitzhak Kalpeter and Dorit Reuven. (Tzava, Hasmita, 8 Ma'ad Dagan, Sunday at 9:30 p.m.)

**MATTI CASPI** — Accompanied by electric piano. (Tzava, Sunday at 10:00 p.m. and midnight)

**TONIGHT SHOW** — Presented by Barry Langford. Evening of international entertainment and interviews. Special guest, Leonard Graves. (Hilton tomorrow at 8:30 p.m.)

##### Haifa

**DRUNK WITH JOY** — Yossi Banai in his new programme of song, satire and comedy. (Municipal Theatre, Sunday and Monday at 8:30 p.m.)

**ONE-TIME ACT** — Shlomo Bar Aba, Gidi Gov, Shlomo Yizvi, Momi Moshonov, Yoni Rechter. (Technion, tonight at 10:00 p.m.)

##### Other towns

**APPLES OF GOLD** — (Eilat, Moriah Hotel, Thursday at 9:30 p.m.)

**DRUNK WITH JOY** — (Holon, Rina, tonight at 9:15 p.m., Ashkelon, Esther, Wednesday at 9:00 p.m., Givataim, Shavit, Thursday at 9:00 p.m.)

##### LAMA LAMA LAM

— Play by Herzliya Raz, directed by Bilha Maas. (Beit Lessin, 34 Rehov Weizmann, tomorrow at 11:00 a.m.)

##### Haifa

**PILPILLON** — By Rudyard Kipling. Beit Hagefen Puppet Theatre. (Museum, Wednesday at 4:30 p.m.)

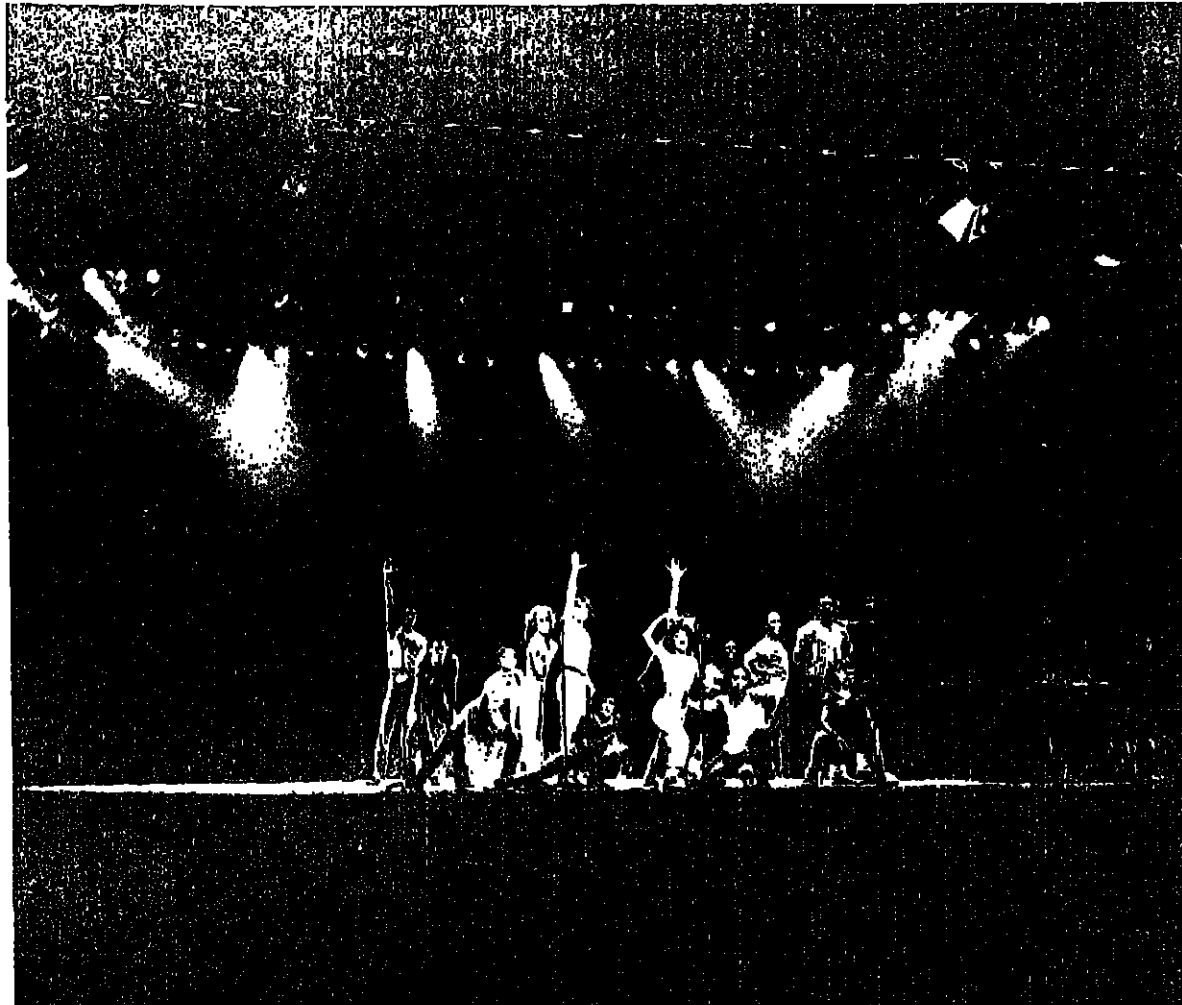
**PUNCH AND JUDY** — Puppet Theatre for children aged 4 and over. Karon Theatre production. (Tel Aviv Museum, Monday at 11:00 a.m.)

##### Other towns

**LIDAN VELIDANIT** — Hamaniya Theatre production by Rahel Dana, with Sam Kleinmann and Irit Yagur. (Afula, Matnas, Wednesday at 9:00 and 10:30 a.m.)

Steiner. (Tel Aviv Museum, Thursday at 9:00 p.m.)

**BATSGHEVA DANCE COMPANY** — Programme includes works by Jean Hill Sagan, Alice David-Cohen and Robert North. (Metulla, tonight at 9:00 p.m.)



The stars of the highly successful television series "Fame" will appear in Tel Aviv only this week.

#### THEATRE

All programmes are in Hebrew unless otherwise stated.

##### Jerusalem

**NOISES OFF** — By Michael Frayn. Cameri production. (Jerusalem Theatre, Wednesday, 5:45 and 8:30 p.m.)

**TASHMAD** — Written and directed by Shmuel Hefron. With Yigal Gunor, Shlomo Toledano, Nudav Ben-Yehuda, Hanna Azulai. (Pargod Theatre, 94 Rehov Bezalet, Tuesday at 9:30 p.m.)

**YORDIM AL HASHAVUA** — An evening of Political Satire. Special programme for Independence Day. (Jerusalem Theatre, Monday at 11:00 p.m.)

##### Tel Aviv area

**AMADEUS** — By Peter Shaffer. Cameri Theatre production. (Cameri, Monday and Thursday at 8:30 p.m.)

**BED KITCHEN, BED KITCHEN** — Comedy for one actress with Dina Doron. Written by

Daria Fo and Franca Rame, directed by Ilan Eldad and translated by Ada Ben Nahum. (Beit Lessin, 34 Rehov Weizmann, Thursday at 9:40 p.m.)

**GOOD** — By C.P. Taylor. Cameri production directed by Ilan Ronen. (Tzava, 30 Ibn Givri, Monday and Thursday at 8:30 p.m.)

**GREAT AND SMALL** — Cameri production. Directed by Ilan Ronen. (Tzava, Tuesday and Wednesday at 8:30 p.m.)

**THE IVAR CONNECTION** — By Jonathan Gefen. Directed by Itzik Weingarten. (Beit Lessin, Monday at 8:30 p.m.)

**A JEWISH SOUL** — By Yehoshua Sobol. Haifa Theatre production. (Habitat, Small Hall, Monday, Tuesday, Wednesday and Thursday at 8:30 p.m.)

**THE MEGILLA** — Yiddish Musical by Yitzik Manger. Hebrew by Haim Hefer. Produced by the Yuval Theatre. (Beit Hahayal, Wednesday at 9:00 p.m.)

**THE PACKERS** — A light comedy by

Haim Levin. A Cameri Theatre production. (Cameri, Monday and Thursday at 8:30 p.m.)

**POST-HORN GALLOP** — A ZOA House Dramatic production in English of a broad British farce by Derek Benfield. (ZOA House, 1 Daniel Frisch St., Wednesday and Thursday at 8:30 p.m.)

##### Haifa

**THE MEGILLA** — (Shavit, tonight at 10:00 p.m.)

**WOMEN OF TROY** — Habimah Theatre production. (Municipal Theatre, Tuesday and Thursday at 8:30 p.m.)

##### Other towns

**BED KITCHEN, BED KITCHEN** — (Eilat, tonight at 9:30 p.m.)

**PLAZA SUITE (ACT III) & NEXT** — Double comedy bill in English, by the Anglia Theatre. (Netanya, Park Hotel, Thursday at 9:00 p.m.)

#### MUSIC

All programmes start at 8:30 p.m. unless otherwise stated.

**JERUSALEM RECORDER ENSEMBLE** — Plays works from the Renaissance and Baroque periods and modern 20th century compositions. (Tzava, 38 King George Street, tomorrow at 11:11 a.m.)

**CHAMBER MUSIC** — Brigitte Sulem-Reiter, violin; Catherine Sulem, violin, play works by Mozart and Bartok. (Artists House, 12 Shmuel Hanagid, tomorrow at 11:45 a.m.)

**CARILLON CONCERT** — Israeli Folk songs on the 35 bell carillon. (YNICA, 26 King David Street, Sunday.)

**JERUSALEM SYMPHONY ORCHESTRA** — Special concert for Independence Day. Mendi Rodan, conductor; Henryk Szeryng, violin and Jeffrey Kahane, winner of the 1983 Rubinstein Piano Competition. Works by Vilenksy, Bach and Beethoven. (Jerusalem Theatre, Sunday at 8:00 p.m.)

**JERUSALEM SYMPHONY ORCHESTRA** — Mendi Rodan, conductor; Henryk Szeryng, violin. Works by Pärt, Brahms and Shostakovich. (Jerusalem Theatre, Tuesday.)

**DUO CONCERT ORGAN-HARPSICORD** — Felician Wolff and Eli Freud play works by Bach, Mozart and others. (International Evangelical Church, 55 Rehov Hanevrim, Wednesday.)

**BACH + I** — Organ recital by Elisabeth Roloff. Works by Bach and Buxtehude. (Redeemer Church, Old City, Thursday at 8:00 p.m.)

##### Tel Aviv

**ILIT SERIES** — Israel Baroque Players perform works by Bach, Telemann, Pergolesi, and others. (Tzava, tomorrow at 11:11 a.m.)

**ISRAEL PHILHARMONIC ORCHESTRA** — Festive Concert. Rafael Kubelik, conductor. Programme of works by Beethoven and Mahler. (Mann Auditorium, Monday and Thursday)

**ISRAEL CHAMBER ORCHESTRA** — Special Independence Day Concert. Michael Shmida, conductor, with the Israel Philharmonic Choir. A programme of works by J.C. Bach, Fauré, Schubert. (Tel Aviv Museum, Monday)

**TEL AVIV TRIO** — Plays works by Beethoven, Walter Pagan and Schubert. (Tel Aviv Museum, Tuesday)

**CHAMBER MUSIC** — Haim Taub, violin and Arieh Vardi, piano play works by Brahms, Schubert and Mozart. (Shaar Zion Library, Beit Ariela, 25 Sderot Shaul Hamelech, Wednesday)

##### Haifa

**ISRAEL PHILHARMONIC ORCHESTRA** — Rafael Kubelik, conductor. Works by Beethoven and Mahler. (Auditorium, Tuesday)

**ORGAN CONCERT** — Eli Freud plays works by Bach and others. (Siella Maris Church, Tuesday at 7:30 p.m.)

##### Other towns

**PIANO RECITAL** — Rachel Franklin plays works by Schubert, Schumann and Debussy. (Ramat Hosharon, Yvul, 57 Ussishkin Street, tonight)

**KIBBUTZ CHAMBER ORCHESTRA** — Programme of works by T. Haldeheim, Tchaikovsky, S. Barber and Mozart. (Kibbutz Shamir, Tuesday)

For last minute changes in programmes or times of performances, please contact Box Office.



## Jerusalem Cinemas

### CINEMA 1

**AN OFFICER AND A GENTLEMAN**  
Dines 18, 19, 24, Tel. 415067  
Fri., April 15:  
Blazing Saddles 2.30  
The Sting 4.30  
Mon., April 18:  
Peter Pan 5  
Blazing Saddles 7  
The Sting 9  
Tue., April 19:  
Casablanca 7  
Natchez 9  
Wed., April 20:  
Natchez 7  
Casablanca 9  
Thur., April 21:  
The Blues Brothers 9.45, 9.15

### EDEN

**POLTERGEIST**  
4, 7, 9

### EDISON

**LIVE AND LET DIE**  
4, 7, 9

### HABIRAH

**THE BOMBER**  
4, 7, 9

### ISRAEL MUSEUM

No films this week due to renovations

### KFIR

Weekdays 4, 6, 45, 9  
**SILENT NIGHT**

### MITCHELL

10th week  
\* RICHARD GERE  
\* DEBRA WINGER  
**AN OFFICER AND A GENTLEMAN**  
6.30, 9

### ORGIL

**VICTOR VICTORIA**  
4, 6.30, 9

### ORION

Weekdays 4, 6.45, 9  
**BLADE RUNNER**  
\* HARRISON FORD  
Produced by Ridley Scott

### ORNA

Tel. 224733  
**AZ MEN GIT NEMT MEN**  
A musical for the entire family  
\* YACOV BODO  
(Hebrew-English subtitles)  
4, 7, 9

### RON

5th week  
**THE NIGHT OF SAN LORENZO**  
Winner of Cannes Festival 1983  
4, 7, 9

### SEMADAR

2nd week  
**ON GOLDEN POND**  
Weekdays 7, 9.15  
**SMALL AUDITORIUM**  
**BINYEN HA'UMA**  
5th week  
**THE VERDICT**  
7, 9

## Tel Aviv Cinemas

### ALLENBY

Tonight at 10  
Weekdays 6, 9.30  
Sun. 9.30 only  
**THE SEDUCTION**

### BEN YEHUDA

8th week  
Tonight 9.45, 12.15  
Weekdays 4.15, 7, 9.30  
Sun. 7, 9.30  
**THE WORLD ACCORDING TO GARP**  
Nominated for 12 Academy Awards

### BETH HATEFUTSOH JEWISH CINEMATHEQUE

Tue. 5; Thur. 8.30  
**CHARLOTTE**  
(in German with English subtitles)

### CINEMA ONE

An Israeli film  
**HOT BUBBLE GUM**  
English subtitles  
Tonight 10 only  
Weekdays 4.30, 7.15, 9.30  
Sun. 7.15, 9.30

### CINEMA TWO

Closed for renovations

### DEKEL

9th week  
Weekdays 7, 9.30  
**THE VERDICT**  
Nominated for 5 Academy Awards  
\* CHARLOTTE RAMPLING  
\* JACK WARDEN  
\* JAMES MASON  
Weekdays 7, 9.30

### DRIVE-IN

Sun. and weekdays 7.15  
**ROSE OF BAGHDAD**  
Tonight 9.45; Sun. and weekdays 9.15

### THE GOOD, THE BAD AND THE UGLY

Tonight 12.30; weekdays 12 mid-night  
**WHO'S AFRAID OF SEX**  
ESTHER Tel. 225610

### GAT

10th week  
Weekdays 4.30, 7, 9.30  
Sun. 7, 9.30  
**AN OFFICER AND A GENTLEMAN**  
\* RICHARD GERE  
\* DEBRA WINGER

### GORDON GITTIA

83 Ben Yehuda Rd., Tel. 244373  
**6TH AND LAST MONTH!**  
Weekdays 7, 9.30  
**TEMPEST**  
Weekdays 5.30  
Israel Premiere  
A Polish film  
NIGHT OF EVIL

### LEV I

4th week  
Tonight 9.30; 12.15  
Weekdays 4.30, 7, 9.30  
Sun. 7, 9.30  
Mon.-Thur. 10.30, 1.30  
**ANIMAL HOUSE**

### HOD

11th week  
Tonight 10:  
Weekdays 4.30, 7.15, 9.30  
Sun. 7.15, 9.30  
**FIRST BLOOD**  
\* SYLVESTER STALLONE

### LEV II

10th week  
Tonight 10:  
Weekdays 4.30, 7.15, 9.30  
Sun. 7.15, 9.30  
**NIGHT OF SAN LORENZO**  
Tonight 10  
Weekdays 7.15, 9.30

### LEV III

10th week  
Tonight 10:  
Weekdays 4.30, 7.15, 9.30  
Sun. 7.15, 9.30  
**NIGHT OF SAN LORENZO**  
Tonight 10  
Weekdays 7.15, 9.30

### LEV IV

10th week  
Tonight 10:  
Weekdays 4.30, 7.15, 9.30  
Sun. 7.15, 9.30  
**NIGHT OF SAN LORENZO**  
Tonight 10  
Weekdays 7.15, 9.30

### LEV V

10th week  
Tonight 10:  
Weekdays 4.30, 7.15, 9.30  
Sun. 7.15, 9.30  
**NIGHT OF SAN LORENZO**  
Tonight 10  
Weekdays 7.15, 9.30

### LEV VI

10th week  
Tonight 10:  
Weekdays 4.30, 7.15, 9.30  
Sun. 7.15, 9.30  
**NIGHT OF SAN LORENZO**  
Tonight 10  
Weekdays 7.15, 9.30

### LEV VII

10th week  
Tonight 10:  
Weekdays 4.30, 7.15, 9.30  
Sun. 7.15, 9.30  
**NIGHT OF SAN LORENZO**  
Tonight 10  
Weekdays 7.15, 9.30

### LEV VIII

10th week  
Tonight 10:  
Weekdays 4.30, 7.15, 9.30  
Sun. 7.15, 9.30  
**NIGHT OF SAN LORENZO**  
Tonight 10  
Weekdays 7.15, 9.30

## CHEN CINEMA CENTRE

Advance ticket sales only at box office from 10 a.m.

### CHEN 1

19th week  
Tonight 9.45, 12.15  
Weekdays 4.15, 7, 9.30  
Sun. 7, 9.30  
**THE SEDUCTION**  
E.T.  
Sun. 7, 9.30  
**THE EXTRA-TERRESTRIAL**

### CHEN 2

2nd week  
Tonight 9.45, 12.15  
Weekdays 4.15, 7, 9.30  
Sun. 7, 9.30  
**THE SEDUCTION**  
E.T.  
Sun. 7, 9.30  
**THE EXTRA-TERRESTRIAL**

### CHEN 3

7th week  
Tonight 10, 12.15  
Weekdays 4.30, 7.15, 9.30  
Sun. 7.15, 9.30  
**THE SEDUCTION**  
E.T.  
Sun. 7, 9.30  
**THE EXTRA-TERRESTRIAL**

### CHEN 4

6th week  
Tonight 10, 12.15  
Weekdays 4.30, 7.15, 9.30  
Sun. 7.15, 9.30  
**THE SEDUCTION**  
E.T.  
Sun. 7, 9.30  
**THE EXTRA-TERRESTRIAL**

### CHEN 5

5th week  
Tonight 9.30; 12.15  
Weekdays 4.30, 7, 9.30  
Sun. 7, 9.30  
Mon.-Thur. 10.30, 1.30  
**ANIMAL HOUSE**

### CHEN 6

4th week  
Tonight 9.30; 12.15  
Weekdays 4.30, 7, 9.30  
Sun. 7, 9.30  
Mon.-Thur. 10.30, 1.30  
**ANIMAL HOUSE**

### CHEN 7

3rd week  
Tonight 9.30; 12.15  
Weekdays 4.30, 7, 9.30  
Sun. 7, 9.30  
Mon.-Thur. 10.30, 1.30  
**ANIMAL HOUSE**

### CHEN 8

2nd week  
Tonight 9.30; 12.15  
Weekdays 4.30, 7, 9.30  
Sun. 7, 9.30  
Mon.-Thur. 10.30, 1.30  
**ANIMAL HOUSE**

### CHEN 9

1st week  
Tonight 9.30; 12.15  
Weekdays 4.30, 7, 9.30  
Sun. 7, 9.30  
Mon.-Thur. 10.30, 1.30  
**ANIMAL HOUSE**

### CHEN 10

1st week  
Tonight 9.30; 12.15  
Weekdays 4.30, 7, 9.30  
Sun. 7, 9.30  
Mon.-Thur. 10.30, 1.30  
**ANIMAL HOUSE**

### CHEN 11

1st week  
Tonight 9.30; 12.15  
Weekdays 4.30, 7, 9.30  
Sun. 7, 9.30  
Mon.-Thur. 10.30, 1.30  
**ANIMAL HOUSE**

### CHEN 12

1st week  
Tonight 9.30; 12.15  
Weekdays 4.30, 7, 9.30  
Sun. 7, 9.30  
Mon.-Thur. 10.30, 1.30  
**ANIMAL HOUSE**

### CHEN 13

1st week  
Tonight 9.30; 12.15  
Weekdays 4.30, 7, 9.30  
Sun. 7, 9.30  
Mon.-Thur. 10.30, 1.30  
**ANIMAL HOUSE**

### CHEN 14

1st week  
Tonight 9.30; 12.15  
Weekdays 4.30, 7, 9.30  
Sun. 7, 9.30  
Mon.-Thur. 10.30, 1.30  
**ANIMAL HOUSE**

### CHEN 15

1st week  
Tonight 9.30; 12.15  
Weekdays 4.30, 7, 9.30  
Sun. 7, 9.30  
Mon.-Thur. 10.30, 1.30  
**ANIMAL HOUSE**

### CHEN 16

1st week  
Tonight 9.30; 12.15  
Weekdays 4.30, 7, 9.30  
Sun. 7, 9.30  
Mon.-Thur. 10.30, 1.30  
**ANIMAL HOUSE**

### CHEN 17

1st week  
Tonight 9.30; 12.15  
Weekdays 4.30, 7, 9.30  
Sun. 7, 9.30  
Mon.-Thur. 10.30, 1.30  
**ANIMAL HOUSE**

### CHEN 18

1st week  
Tonight 9.30; 12.15  
Weekdays 4.30, 7, 9.30  
Sun. 7, 9.30  
Mon.-Thur. 10.30, 1.30  
**ANIMAL HOUSE**

### CHEN 19

1st week  
Tonight 9.30; 12.15  
Weekdays 4.30, 7, 9.30  
Sun. 7, 9.30  
Mon.-Thur. 10.30, 1.30  
**ANIMAL HOUSE**

## LIMOR

5th week  
\* PETER GALLAGHER  
\* DARYL HANNAH  
\* VALERIE QUINNEN  
in the new Randall Kleiser film  
**SUMMER LOVERS**  
Tonight 10, 12  
Weekdays 4.30, 7.15, 9.30  
Sun. 7.15, 9.30  
Saturday 11 a.m.:  
RADIANT ADVENTURE  
Mon. 11 a.m.: GREASE

### MAXIM

4th week  
Weekdays 4.30, 7.15, 9.30  
Sun. 7.15, 9.30  
**NURIT II**

### MOGRABI

5th week  
She'll put a smile on your face!  
**ANNIE**  
\* ALBERT FINNEY  
\* CAROL BURNETT  
and ALLEEN QUINN as Annie  
Tonight 10  
Weekdays 11 a.m. 4, 7, 9.30  
Sun. 7, 9.30

### ONLY

James Bond Festival  
**LIVE AND LET DIE**  
Weekdays 4.30, 7.15, 9.30  
Sun. 7.15, 9.30

### PARIS

6th week  
Today 10 a.m., 12 noon  
Weekdays 10, 12, 2, 4, 7, 9.30  
Sun. 7.15, 9.30  
**GREGORY'S GIRL**

### PEER

5th week  
4.30, 7.15, 9.30  
Sun. 7.15, 9.30  
**LONELY HEARTS**

### SHAHAF

6th week  
Tonight 9.30; 12.15  
Weekdays 4.30, 7, 9.30  
Sun. 7, 9.30  
Mon.-Thur. 10.30, 1.30  
**ANIMAL HOUSE**

### STUDIO

5th week  
Tonight 10  
Weekdays 4.30, 7.15, 9.30  
Sun. 7.15, 9.30  
**YOUNG DOCTORS IN LOVE**

### TCHOLET

8th week  
Tonight 9.30; 12.15  
Weekdays 4.30, 7, 9.30  
Sun. 7, 9.30  
Mon.-Thur. 10.30, 1.30  
**ANIMAL HOUSE**

### TEL AVIV

2nd week  
Friday 10 p.m.  
Weekdays 4.30, 7, 9.30  
Sun. 7, 9.30  
**BLADE RUNNER**

### TEL AVIV MUSEUM

3rd week  
Tonight 10  
Weekdays 4.30, 7.15, 9.30  
Sun. 7.15, 9.30  
**THE DRAUGHTSMAN'S CONTRACT**

### ZAFON

10th week  
Tonight 10:  
Weekdays 4.30, 7.15, 9.30  
Sun. 7.15, 9.30  
**NIGHT OF SAN LORENZO**  
Tonight 10  
Weekdays 7.15, 9.30

### ZAFON

10th week  
Tonight 10:  
Weekdays 4.30, 7.15, 9.30  
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Weekdays 7.15, 9.30

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Weekdays 4.30, 7.15, 9.30  
Sun. 7.15, 9.30  
**NIGHT OF SAN LORENZO**  
Tonight 10  
Weekdays 7.15, 9.30

### ZAFON

10th week  
Tonight 10:  
Weekdays 4.30, 7.15, 9.30  
Sun. 7.15, 9.30  
**NIGHT OF SAN LORENZO**  
Tonight 10  
Weekdays 7.15, 9.30

### ZAFON

10th week  
Tonight 10:  
Weekdays 4.30, 7.15, 9.30  
Sun. 7.15, 9.30  
**NIGHT OF SAN LORENZO**  
Tonight 10  
Weekdays 7.15, 9.30

### ZAFON

10th week  
Tonight 10:  
Weekdays 4.30, 7.15, 9.30  
Sun. 7.15, 9.30  
**NIGHT OF SAN LORENZO**  
Tonight 10  
Weekdays 7.15, 9.30

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11th week  
**FIRST BLOOD**  
Sun. 6.45, 9  
Mon.-Thur. 4, 6.45, 9

### AMAMI

**FAME**  
Sun. 7, 9  
Weekdays 5, 7, 9

### ARMON

**BANANA JOE**  
Weekdays 4, 6.45, 9  
Sun. 6.45, 9

### ATZMON

2nd week  
\* JEAN PAUL BELMONDO  
in his best hit  
**L'AS DES AS**  
(Ace of Aces)  
Mon.-Thur. 4, 6.45, 9  
Sun. 6.45, 9

### CHEN

19th week  
Steven Spielberg's  
**E.T.**  
Mon.-Thur. 4, 6.45, 9  
Sun. 6.45, 9

### GALOR

10, 2, 6  
**THE AMATEUR**  
\* CHRISTOPHER PLUMMER  
12, 4, 8

### GATOR

\* BURT REYNOLDS  
**GATOR**  
12, 4, 8

### MORIAH

9th week  
**THE VERDICT**  
\* PAUL NEWMAN  
6.30, 9

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### ORLY

4th week  
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\* DOLLY PARTON  
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6.45, 9

### PEER

10th week  
Mon.-Thur. 4, 6.30, 9  
Sun. 6.30, 9  
**AN OFFICER AND A GENTLEMAN**  
\* RICHARD GERE  
\* DEBRA WINGER

### PEER

10th week  
Mon.-Thur. 4, 6.30, 9  
Sun. 6.30, 9  
**AN OFFICER AND A GENTLEMAN**  
\* RICHARD GERE  
\* DEBRA WINGER

### PEER

A QUIET revolution has been taking place in Jerusalem.

The days when you couldn't get a decent kosher meal are over. Now the capital can boast a wealth and variety of kosher eating places that is probably unequalled anywhere in the world.

Among the restaurants which can now tempt the kosher diner are those featuring *nouvelle cuisine*, fresh Italian pasta, Indian curries, American hamburgers and two different types of Chinese cooking. But even more encouraging than the variety is the fact that these restaurants are practically all very good, seeming to maintain at least as high a degree of authenticity as their non-kosher counterparts. That there is a demand for such restaurants is clearly evidenced by the fact that they all seem to be packed most of the time.

The new Japanese restaurant, the Teppanyaki, located in Jerusalem's King Solomon Sheraton Hotel, is no exception. Here the food is not merely kosher, but *glatt* kosher. On the evening we tried it, as guests of the hotel, there was hardly a spare seat in the house.

The restaurant, complete with rock garden and rice-paper doors, is divided into two areas, the *teppanyaki*, where the diners sit around a large griddle and watch the chef slice and grill their meat and vegetables, and the *sukiyaki*, where the cooking of the main dish takes place in a pot in the middle of the table. A set price of \$20, plus service charge and VAT, covers the entire dinner. There is also a large room for dining Japanese-style, where guests kneel on the floor in the traditional manner.

ONE OF THE advantages of Japanese cuisine, especially in con-



trast to that of China, is its lightness and delicacy. This was especially evident in the first course, *yakitori*, two skewers of chicken breast pieces with green onion, which had been marinated and then grilled. The bits of meat were particularly juicy and produced their own exquisite sauce.

The next course, a clear soup, was notable for the taste of fresh soy bean curd. The soup was served in a small cup, without handles, to be picked up and drunk without a

## Bowls

MATTERS OF TASTE  
Haim Shapiro

spoon. But it was the salad which provided the great challenge for the uninitiated. There were no forks on the table, only chopsticks. We did note, however, that diners who asked for forks got them.

The highlight of the meal, the *sukiyaki*, came next. This is a dish which ostensibly originated when Japanese farmers cooked their main meal over an open fire in the field, using, so the story goes, their spades as cooking utensils.

Here, a panel was removed from the centre of the table, revealing a gas ring. The waitress lit the fire and placed a small pot over it, first greasing it with a bit of fat and then adding a sauce consisting of wine, soy sauce and honey.

She began by cooking paper-thin slices of meat, and then added vegetables, which had been arranged in a basket. Each diner was provided with a raw egg and a small bowl in which to beat it, so the various items could be dipped in the egg prior to consumption.

SUCH A DISH is not just a culinary experience, but a social one as well. The diners sit around, taking bits of meat, carrot, mushroom, cabbage or onion, dipping them and eating them. As the time goes on, the items subtly change their taste.

Everything is eaten, of course, with chopsticks, over a bowl of rice. The rice also gradually absorbs the sauce from the meat and vegetables and becomes ever tastier.

Even with all this going on, one couldn't help looking about at the other diners. Some were clearly completely at home with this cuisine, perhaps as a result of long service in the Far East. Others, just as clearly, had not the faintest idea of what was to happen. I could not help but envy the second category. It is such a pleasure to discover a new gastronomic experience.

Having regretfully finished our *sukiyaki*, we then received bowls of tea. I am not sure if it is the Japanese custom to serve lukewarm tea, but I prefer mine piping hot. Incidentally, all the waiters and waitresses in the restaurant are themselves Japanese, part of the small, but flourishing, community in Jerusalem. The chef, I am told, feels completely at home in this atmosphere.

For dessert — which I suspect is an accidental touch — we were served fruit sorbet with fresh fruit, a refreshing conclusion to our meal.

At today's exchange rates, the bill would have come to \$12,080. □

## Far from subtle

THEATRE  
Uri Rapp

I HAVE ALWAYS found it difficult to understand why a theatre should present adaptations from novels when there is such a wealth of genuine plays written by gifted dramatists lying around. This applies even to plays with "Jewish" themes. The rules, the style, the rhythm and the language of a well-written drama are completely different from those of a novel. Sometimes a master craftsman (like, say, Harold Pinter) succeeds in writing in his own way a play or a film script based on a novel. But master craftsmen are very rare, and most adaptations from novels are done by mediocre writers, who fail to create a good play, quite apart from being unable to invent a plot of their own.

The latest example is *The Assistant*, adapted from Bernard Malamud's novel by Eran Preis and Hannan Snir, who also directed it at the Haifa Municipal Theatre. In 1957, Malamud wrote a little gem of a novel, a very subtle and sophisticated story about the meaning of being Jewish without any of the attributes of a Jewish life (ex-

cept for shrinking from a liaison or marriage between a Jewish girl and a gentile). The play resulting from the adaptation is far from subtle; it is uninteresting, it lacks a style of its own, and it plays down to a common interest in Jewish matters, which may make it a success with a part of the Israeli public.

Some of the subtleties of the novel have become clumsy references in the play, which have no meaning for those who have either not read the book or have forgotten its details. Thus, for instance, the mention of St. Francis by the Catholic Assistant is abrupt

and inconsequential in the play, while in the story, the figure of St. Francis serves to illuminate the type of Jew represented by the central figure, Morris Bober.

The play has other shortcomings. Most of what might have been dramatic in the story is not enacted, but is told straight to the audience by one or other of the characters, without any reason for a particular character narrating a particular piece of the plot. And the stage design, by David Sharir, is about as uninteresting as can be.

THE MEANING of being Jewish is presented by Malamud, in contrast to what is considered the typical Jewish rags-to-riches story in the United States, as opposed to the prevailing ethos of materialistic success. The combination of uncomplaining suffering and of charitable, the shlemiel type who still spreads a warm glow of compassion and tolerance, places this novel in the tradition of Jewish writers described perceptively in Gershon Shaked's book about American-Jewish authors. Much of

Malamud's thinking on this subject, apart from permeating the plot, is formulated in the rabbi's funeral oration at Morris Bober's grave. In the stage version, this speech is delivered in a monotonous singsong which presumably is meant to remind us of prayer. I have never heard a eulogy delivered in this kind of voice; it only succeeds in distracting one's attention from what is being said.

And what is being said is quite important: a man who does not observe any of the Jewish customs, who takes no part at all in the life of the community, is still a part of the Jewish destiny, suffering from anti-Semitism on the one hand, and from commiseration with a world full of evil on the other. His Jewishness is in his character and in his conduct, which is that of a "good man." This radiance is strong enough to make the Assistant, who has committed at least one armed robbery and one rape, convert to Judaism. Again, in the play this is recounted, not shown. The complicated psychological process has become a just-so story.

THE CENTRAL part, that of Morris Bober, seems to have been written by the adapters with Shmuel Rudensky in mind. He has specialized for years in portraying lovable, suffering types, and no one can present the "typical" elderly Jew better than he; character-drawing is another matter. Many people in the audience loved him, as usual.

Yussuf Abu-Varda as the assistant, and Michal Bat-Adam as the daughter, do their job well and are quite convincing in spite of the poor text. The other roles are mainly stereotypical symbols for the American-Jewish and American-Italian environment in a poor neighbourhood.

WHAT IS thoroughly Jewish in this story is the sense of guilt which the Jewish existence provokes in Jews and non-Jews alike. Many American-Jewish writers seem to return to this again and again, and it is the one point of Malamud's which comes through well in the play. But taken as a whole, this is not one of the season's memorable evenings. □

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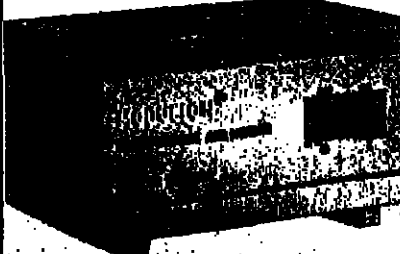
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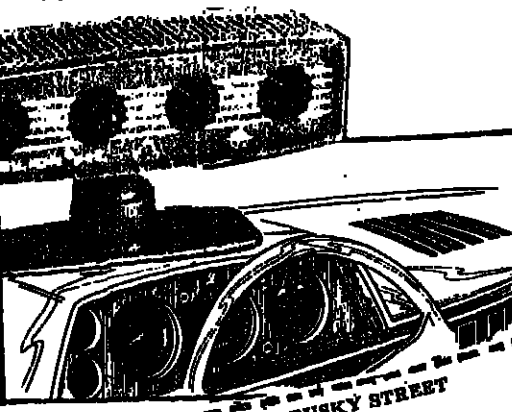


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THE CARANSA Tournament, named in honour of its founder, Maurits Caransa, is an annual international Swiss teams contest played in Holland. Norway won the recent 13th renewal of the event, in which 72 teams, mostly from Europe, participated. Following are two deals from the Caransa.

## Caransa Tournament

BRIDGE / George Levinrew

round may be questionable, but he had nowhere else to go with his two kings and four trump.

A singleton trump is usually not the opening lead. It often "finesses the leader's partner."

South counted four losing tricks one on top of the other — two spades, a diamond and a club. But there were other potential club losers, which might be discarded on diamonds. At Trick Two he led the diamond king.

West won the trick with the ace and immediately undressed his club honours, hoping that East could win and continue the attack on trump.

East did win. But it seemed to him that it would not help to shorten dummy's trump since the diamonds could probably be established. He therefore returned a club. South trumped in dummy, pulled trump and ran the diamonds. He lost only two spades, one diamond and one club, making his contract. He actually could make 11 tricks if he ruffed East's return of a club with his queen, finessed the eight of trump, and played the diamonds for a split. But there was no reason to take this dangerous line.

North  
 ♠ Q963  
 ♥ Q32  
 ♦ Q10754  
 ♣ 5

West  
 ♠ A385  
 ♥ J  
 ♦ A63  
 ♣ A Q J 9 6

East  
 ♠ K72  
 ♥ 9765  
 ♦ 982  
 ♣ K107

South (D)  
 ♠ 104  
 ♥ A K 1084  
 ♦ K J  
 ♣ 8432

The bidding:  
 South West North East  
 1♠ 2♣ 3♥ 4♠  
 Pass 1♦ All Pass

OUR FIRST deal comes from the Norway-Britain match, with Israeli Shmuel Lev a member of the British team. The bidding and the opening lead — the singleton heart — were the same at both tables. North's three heart bid was pre-emptive, but surely not the kind of bid which would be recommended in the text books. East's pass on the second

When Great Britain was East-West, the play started the same way with South winning a top heart and following with a diamond king to the ace. But Lev, in the West seat, continued with a diamond. He thought it best to attack diamonds early in the play of the hand, to destroy what could be a subsequent entry into dummy. Declarer won with the diamond queen and played the ten, discarding a spade. South continued with a club to West's king who returned a trump, and declarer had to be set one trick.

However, had declarer discarded a club instead of a spade on the diamond ten he could have made the contract. He could continue with a diamond which could be ruffed by South. East and over-ruffed by South. Leading a low spade, declarer from dummy would have to play a spade just high enough to force the king from East. Assuming that South guessed this layout, he would be able to establish the spade queen and end by winning one spade, five hearts in the South hand, one ruff of a club in dummy, and two diamonds, making the contract.

Val: Both

North  
 ♠ AK63  
 ♥ KJ64  
 ♦ 92  
 ♣ A83

West  
 ♠ 10982  
 ♥ Q8  
 ♦ Q853  
 ♣ K74

East  
 ♠ 7  
 ♥ A107532  
 ♦ J1076  
 ♣ 109

South (D)  
 ♠ QJ54  
 ♥ 9  
 ♦ AK4  
 ♣ QJ652

The bidding:  
 South West North East  
 2♠ Pass 2♦ Pass  
 5♦ Pass 6♠ All Pass

It was Norway against Denmark on this deal. When Norway was North-South, the bidding in the diagram was Precision. It was a poor slam with a loser in hearts and a probable loser in clubs.

A low diamond was the opening lead to South's king. As declarer counted, he hoped that if he led hearts, (1) West would have the ace and would be fearful that South could run the club suit for five tricks, and (2) that West would place the heart queen with East so that the defence might win two hearts. If so, could declarer "steal" a heart trick by leading his singleton heart towards the king? At least it would be worth a try.

For the first trick South won with the diamond king. He was in no hurry to win with the ace and to ruff a diamond. He won two top spades in dummy and learned that he would have to contend with a 4-1 split in this suit. He also realized that the ruff of a diamond would weaken and shorten his trump in dummy. He thus had a look for another way to dispose of the losing diamond in his hand. He could do this if he established a heart for the discard of a diamond. He led a spade to the jack in his hand, and followed with a finesse of the heart jack. It was a lucky guess not to finesse the king. While this lost East's ace, the heart king was established for the diamond discard. East continued with a diamond, won by the ace. Now the clubs had to be played. Could he make five tricks in this suit? He led the queen, ducked by West and finessed. Now South had a ray of hope: East had played the nine. Could East have the ten, which could be smothered? South played the club jack to the king and ace, and East did play the ten. Now came the eight of clubs, which held, the heart king discarding a diamond, and a spade to the queen to enter the South hand. Declarer then won the last two club tricks, making the contract.

At the replay Denmark only bid and made game.



Mary Tyler Moore, Katherine Healey and Dudley Moore, in Tony Bill's soporific tear-jerker "Six Weeks."

## A Hollywood tragedy

CINEMA  
 Dan Fainaru

THE FILM *Six Weeks* has been running unreviewed for several weeks. Its initial reception was so cool that there was talk Shahar considered dropping it after the first week, which would have made any review purposeless. As it has picked up in the meantime, a review is now in order.

I don't see why this film shouldn't be well received. It's true that the subject doesn't sound very appealing — a teenager about to die from leukemia. Yet Hollywood manages to make even this subject amusing, appealing and colourful though also synthetic, painless and corny. In other words, it should draw a crowd. Or should it?

It's all about that cute candidate for Congress, Dudley Moore, who meets a bright kid who collects dead birds. She shows him the way to a funded party, thrown for him, and follows him there, her mother in tow. The mother is no less a person than Mary Tyler Moore, playing the part of a cosmetics empress suspicious of anyone trying to get money out of her. But the kid is overwhelmed by the sincere, straightforward politician, who is of course different from all the other politicians you have ever heard

about. She is so keen to help him she asks her mother to let her contribute to the election campaign. The mother can't refuse her daughter anything, for she suffers from a terminal illness and can't be saved. So she awkwardly offers to help the candidate. At first she offends him, later she breaks down his resistance (the struggle is not terrible), and soon Mr. Moore and Ms. Moore are in love, and watched over by their guardian angel, the daughter about to die. There are also the candidate's wife and son, but they are nice and understand this is something special and bigger than any of them, and take the nice way out.

Now comes the great climax, Christmas in New York, complete with skating at the Rockefeller Center. The girl, who happens also to be a superb prima ballerina, is practically pushed into one of the lead roles, in a Yule performance produced by talented students at the Lincoln Center.

Of course, tragedy lurks in the

corner and will raise its ugly head, after all, but will do so ethically and briefly, and you won't even have time to shed a tear. For, after all, everything is hunky-dory, or at least we should hope so, when we've read the end titles.

It's true some inquisitive minds might wonder why the politician's invisible opponent doesn't tear him apart for leaving his family in the middle of the campaign, and spending so much time with a lady who happens also to be financing his election. Or they might wonder why a normal wife wouldn't raise a ruckus when her admirable husband drops her like that.

But then this is not a movie for inquisitive types. It is a soporific story lifted straight out of some ladies' journal, and caters for the readers of these journals. It's a mystery why Tony Bill, an actor (*Come Blow Your Horn*) turned producer (*The Sting*) settled on this story with which to start his directing career. Dudley Moore and Mary Tyler Moore are both very capable performers (Mr. Moore also supplied the music here, a reminder of his youthful days as a musician in London), but one would like to wish them happier hunting grounds.

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 Sun. at 7 pm: *Take the Money and Run* 9:30 pm: *Jules and Jim*  
 Mon. at 7 pm: *A Hole in the Moon* Uri Zohar  
 9:30 pm: *1941* Steven Spielberg  
 Tues. at 4 pm: *Waterloo* Down  
 Martin Rosen  
 7 pm: *A Jan Lenica and Mouchette* Robert Bresson  
 9:30 pm: *The Candidate* Michael Ritchie  
 Wed. at 7 pm: *A Midsummer Night's Dream* Max Reinhardt  
 7:30 pm: in small hall: *ARGOS* shorts  
 9:30 pm: *Smiles of a Summer Night* Ingmar Bergman  
 Thurs. at 7 pm: *The Adventures of Coupi and Baba Sanyaji* Ray  
 9 pm: *Paris la Belle Pierre* Prevert and Muriel on le Temps d'un Revoir  
 Alain Resnais  
 midnight: *Can Hieronymus Merkin Ever Forget Mercy Hump and Find True Happiness* Anthony Newley  
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 bank leumi le-Israel b.m.

**focus**  
 focus, colour lab, film processing, photo printing, photo copying, photo repair, photo restoration, photo enlargement, photo retouching, photo mounting, photo framing, photo gift certificates, photo classes, photo workshops, photo seminars, photo lectures, photo demonstrations, photo exhibitions, photo sales, photo rentals, photo repairs, photo restorations, photo enlargements, photo retouching, photo mounting, photo framing, photo gift certificates, photo classes, photo workshops, photo seminars, photo lectures, photo demonstrations, photo exhibitions, photo sales, photo rentals, photo repairs, photo restorations, photo enlargements, photo retouching, photo mounting, photo framing, photo gift certificates, photo classes, photo workshops, photo seminars, photo lectures, photo demonstrations, photo exhibitions, photo sales, photo rentals, photo repairs, photo restorations, photo enlargements, photo retouching, photo mounting, photo framing, photo gift certificates, photo classes, photo 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**APRIL 15 -- APRIL 21**

## THURSDAY



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Eurovision Song Contest (part 2)  
2004 A Town Like Alice, Part 1 of

[illegible]

El-Hew 24.10 News in Arabic 20.00  
 The 21.10 The Foundation 22.00 News

[illegible]

Sharon Tel-Oren, Beersheba Sinfonietta; Edgar Kosma; Lizi Tasso (Jerusalem Symphony, Yuri Aharonitch)

[illegible]

## Bishami

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## 3.05 Treasure Hunt — radio game

**(6) Mixing & sand,** with Alex Yasky  
10:00-10:30 **IDB:** Music Today — music magazine  
10:30-11:00 **US Right Now** — with Vicki La Ben-Ner  
11:00-11:30 **Musical Requests** — with Shira  
11:30-12:00 **Innocent Spring** — with Eli Yitzhak  
12:00-12:30 **One and the Peat** — midday  
magazine  
12:30-1:00 **Two Hours** — music, anecdotes, in-  
terviews  
1:00-1:30 **Four in the Afternoon** — Hebrew  
songs  
1:30-2:00 **IDB: Evening Newscast**  
2:00-2:30 **Music Today** — music magazine  
2:30-3:00 **Innocent Hill Parade**  
3:00-3:30 **100 Most Loved Newsread**  
3:30-4:00 **Popular songs**  
4:00-4:30 **Young Birds** — songs, chat with Ron-  
it Toren

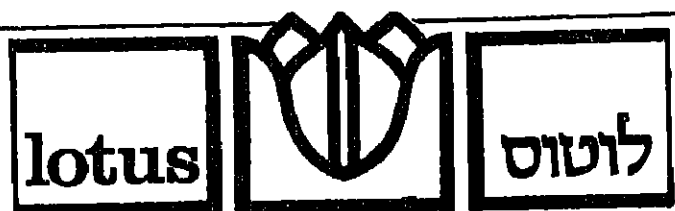
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111



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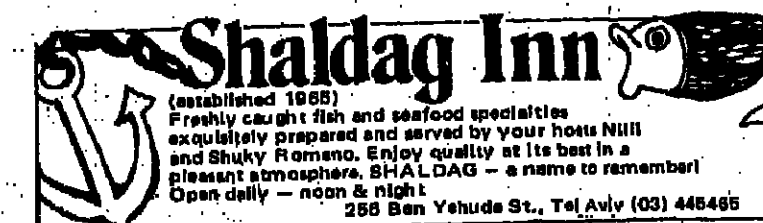
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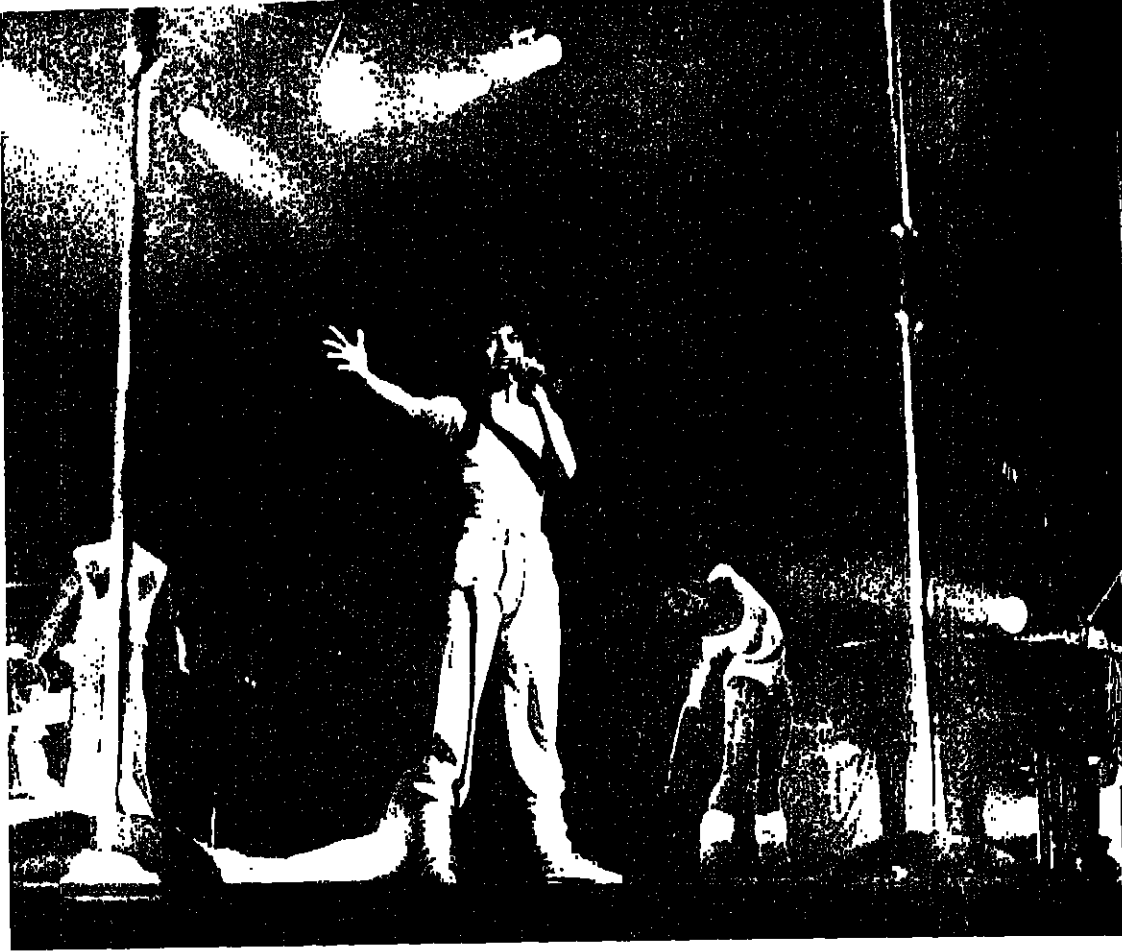


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THE KIDS from *Fame*, the popular ABC-TV series, arrive in Israel this Sunday for five performances at Tel Aviv's Sports Stadium, the first to be given on Independence Day.

Expected are: Debbie Allen, who stars as the always-demanding dance teacher at the Manhattan stage school where the series is set; Lori Singer who, as Julie, plays the cello; star dancer Gene Anthony Ray, alias Leroy, the truculent Harlem kid; Eric Gimpel who plays bouncy Coco Hernandez; Lee Curreri, the broody Italian heartthrob pianist called Bruno; and Carlo Imperato, who plays the clownish Danny Amatullo. They will be accompanied by a team of dancers and a choir of four, all members of the TV cast.

*Fame* is a spin-off from the award-winning film of the same name, directed by Alan Parker. The story revolves around the New York City School for the Performing Arts and its students, who want to be rich and famous.

The Israeli tour was inspired by the incredible success the TV cast scored last January in Britain. All 65,000 tickets to the 10 performances sold out months ahead of time, and an estimated 50,000 more fans were left so disappointed that the group had to promise to return for another concert round about this spring.

To underwrite the expense of bringing the "kids from *Fame*" to Israel, however, three special funds (Bank Discount's Teenage Until-18 Club, Elite's Cultural and Art Commission and the travel agency "Nofesh-Plus") had to team up with three impresarios.

The show opens with stars and dancers in multicolored leg warmers and leotards and, according to the British press, goes on for two hours of non-stop, frenetic music, song and dance. The show includes all the popular television hits - "Desdemona," "Manneguin," "Starmaker" and "Hi-Fidelity," plus more musical numbers and dance routines.

The tour was the idea of Debbie Allen, who, in addition to playing the dance instructor, also choreographs the whole show.

CONGRATULATIONS TO Israeli actor Aharon Ipale, who recently

## Frenetic

BETWEEN ACTS  
Joan Borsten

got a big professional break in Hollywood. He will play Ali Khan in the film version of Rita Hayworth's life.

THE YOUTH MUSIC Centre in Tel Aviv-Jaffa is currently conducting a campaign to increase student enrolment.

The centre was founded 25 years ago, when Jaffa was populated with many new immigrants from all over the world, but especially from Bulgaria and Rumania. "The families had a rich musical background," says centre director Dvora Weinstein. So the centre, then situated in a series of temporary buildings, grew and grew. Finally, the municipality found Janice and Phillip J. Levine, who donated the money for a permanent facility, specially designed so there would be no shared walls between rooms. That way, one child could practise trumpet while next door, another played percussion instruments. Two large halls were also used for rehearsals and concerts.

Currently the centre has 500 students, who come two or three times a week, for a total of three to eight hours. Half hail from the southern Tel Aviv neighbourhoods of Jaffa and Tel Kabir, the others from such northern suburbs as Zahala, Tzohar Lamed and Bnei.

Most of the teachers are immigrants, either from the West or the Soviet Union. All are professional musicians, who regularly play with the country's top orchestras. "Director of the youth wind orchestra, which recently performed in Tel Aviv's Beit Hahayal, is Sam Lewis, the English immigrant who has done so much for the Nefesh Orchestra. Musical director is snare jazz whiz Albert Pimenton, who came to the centre after studying and playing in the U.S. for eight years."

All children are tested for ability and promise as soon as they apply to the centre. Those accepted then begin to learn theory and take lessons. After half a year, they graduate into a "sections" orchestra and then, if they continue to progress, move into the centre's big orchestra, which annually performs at 50 to 60 festivals and concerts in Israel, and at least once abroad.

"This is not like a conservatory, where any child can study music," says Weinstein. "They have to be good to study here. And if they're very good, we give them two lessons a week for the regular price." This is IS3,300 a year, including an instrument, and is adjusted to family income and number of children per family studying at the centre. "No child with talent is turned away because of financial considerations," says Weinstein.

Students are accepted from the age of five. Most remain until they enter the army - and some even do their military service as part of the IDF Orchestra. Graduates of the centre can today be found playing in almost every orchestra in the country.

The centre would like to add another 300 to 400 students to its rosters. "Our problem," insists Weinstein, "is that when parents from North Tel Aviv hear the name Jaffa, they lose interest. But once they see the place, and see how easy it is for children to get here by bus, there are no complaints. We are the only children's orchestra in Tel Aviv, you see, and one of the best in the country."

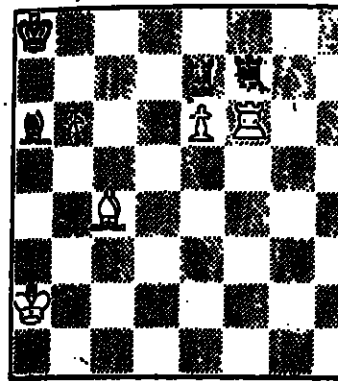
THE SECOND Israel Film Festival opens in New York on April 12 with Itzhak Tzupel Yeshurun's *Now at Seventeen*. Ya'acov Goldwasser's *Underneath*, Nadav Levitan's *An Intimate Story*, Daniel Wachsmann's *Hansin* and Michael Bat-Adon's *First Loves*. A total of eight films and several "special events" are expected to fill out the programme.

NURIT GALRON, whose new *I Saw Beauty* was just released, will appear tonight on TV's *The Good Hour*, as will Benzene.

Benzene will also appear on the Independence Day Shirogram, playing a song specially written for the occasion.

## CHESS Elihu Shahaf

Problem No. 3116  
OFER KOMAI, Tel Aviv  
Tidskrift for Schack, 1975  
(corrected version)



White to play and win (5-4)  
SOLUTIONS. Problem No. 3114 (Alek). 1.b4! (J.e8N? Qf6!) 1... Qf4 2.Qf7 Qb8 3.e8N!! (otherwise there is a perpetual check) 3... Qb4 4... Qe7 Qf4 5.Nf6! and wins; 1... Qf5 2.Qf7 Qe8 3.e8N!! (3.e8Q Qe5 4... Qe7 Qf5, draw; 3.e8N? Qe5 4.Qe7 Qf5 5.Ke7 ab4) 3... Qe5 4.Qe7 Qf5 5.Bf7 Qe8 6.Qe8, and wins.

WORLD CHAMPIONSHIP  
G. KASPAROV A. BELIAVSKY  
(5th game)  
1.d4 d5 2.c4 e6 3.Nc3 Nf6 4.cxd5

ed5 5.Bg5 Be7 6.e3 h6 7.Bh4 0-0 8.Bd3 b6 9.Nf3 Bb7 10.0-0 c5 11.Ne5 Nbd7 12.Bf5! Ne5 13.de5 Ne8 14.Bg3 Nc7 15.Qg4 Qe8 16.Bd7 Qd8 17.Rd1 h5 18.Qh3 h4 19.Bf4 Bg5 20.Bf5 g6 21.Ne4! Bf4 22.e4 g5 23.Qf5 de4 24.Qg4 Kh8 25.Rd8 Rd8 26.Qh4 Kg8 27.Qe7 e3 28.Re1 e2 29.Kf2 Rd2 30.Re2 Re2 31.Kc2 Ba6 32.Kf2 Ne6 33.f5 Nd4 34.e6! Rf8 35.Qg5 Kh7 36.e7 Re8 37.f6 Ne6 38.Qh5. Black resigned in view of 38... Kg8 39.Kc3 Nf8 40.Qh6 Ne6 41.g4.

G. KASPAROV A. BELIAVSKY  
(9th and final game)  
1.d4 Nf6 2.Nf3 c5 3.d5 d6 4.Nc3 g6 5.e4 Bg7 6.Bb5 Bd7 7.a4 0-0 8.0-0 Na6 9.Re1 Nb4 10.h3 e6 11.Bf4 e5 12.Bg5 Be8 13.Nd2 h6 14.Bh4 g5 15.Bg3 g4 16.hg4 Ng4 17.f3 Nf6 18.Bh4 Kh8 19.Ne2 Rg8 20.c3 Na6 21.Ng3 Qf8 22.Nd1 Nh7 23.Ne3 Bf6 24.Bf6 Nf6 25.Ng5 Nh5 26.Kf2 Nf4 27.g3 Nh3 28.Kc2 Bf5 29.Nf5 Rg3 30.Ng3 Qg7 31.Rg1 Rg8 32.Qd2. Black resigns. The final score was: Kasparov 6-Beliavsky 3.

V. ŠMYŠLOV R. HUBNER  
(2nd game)  
1.c4 Nf6 2.Nf3 c5 3.Nc3 e6 4.g3 b6 5.Bg2 Bb7 6.0-0 Be7 7.d4 Ne4 8.Ne4 Be4 9.Bf4 0-0 10.Qd2 Nc6 11.dxc5 bc5 12.Rf1 Qb6 13.Bg5 Rad8 14.Be7 Ne7 15.Rac1 h6 16.Qc3 Nf5 17.Rd2 Qb7 18.Ne1 Bg2 19.Ng2 d6 20.Ne1 Rd7 21.Rc1 Rb8

22.b3 Qe4 23.Qf3 Qf3 24.Nf3 Rb6 25.e4 Ne7 26.Ne5 Rd8 27.Nd3 Rb6 28.f3 Kf8 29.Kf2 Ne8 30.e5 Ke7 31.Nf4 g6 32.Ne2 Nf6 33.Nc3 a6 34.h4 Rd7 35.e6 Rde6 36.Rd6 Rd6 37.Rd6 Kd6 38.Ne4 Kc6 39.h5 g5 40.Nf6 Nd7 41.Ne5 Kd6 42.Ke3 f5 43.Nf4 Ne5 44.Ne2. Draw agreed.

LE FOUS DU ROY  
FROM BELGIUM comes the following nice game, played in the tournament of the Fous du Roy Club.

Y. GUREVITCH BURNAY  
1.d4 Nf6 2.c4 c5 3.d5 b5 4.Nf3 b6 5.Nc3 Bb7 6.e4 e6 7.Bc4 ed5 8.ed5 d6 9.0-0 Be7 10.Re1 0-0 11.Qb3 Ba6 12.h3 Bc4 13.Qe4 Nbd7 14.Bf4 Rb8 15.Qe2 Re8 16.Qe2 Nb6 17.Rad1 Qd7 18.b3 a5 19.Ng5 a4 20.b4 Ra8 21.Nge4 Nh5 22.Bh2 Na4 23.Na4 Ra4 24.Nd6 Rea8 25.Nf5 Bf8 26.d6 Ra2 27.Qc5 R2a5 28.Ne7 Kh8 29.Qc6 Nf6 30.Qf3 Ra3 31.Re3 Ra1 32.g4 h6 33.Rd1 Re1 34.Re1 Re8 35.Qa3 Nd5 36.Qb3 Ne7 37.Qf7 Kh7 38.Re6 Ra8 39.Rh6 Kh6 40.Qh5x.

We are grateful to Aharon Gurevich of Tel Aviv for sending us this game and send our best wishes to his son Yehuda on his birthday.

NIR GRINBERG WINS RAMAT GAN TOURNAMENT  
NATIONAL MASTER Nir Grinberg of Petah Tikva won the

Dov Porat Memorial Tournament staged by the Ramat Gan club. An unheated Grinberg garnered 6½ points out of 7 games. Runner-up was IM Shimon Kagan with 6 points. Tied for third were Ofer Bruk, Israel champion for boys under 16 (unheated), and Yohanan Alek, with 4½ points each. Israel deputy champion, Alon Grinfeld, was among the players who garnered 3½ points.

SEIRAWAN WINS LUGANO INTERNATIONAL  
U.S. GRANDMASTER, Yasser Seirawan, won the Lugano International with a 7½-9 score, in a field of 170 players. Tied for second were John Nunn, England; Florin Gheorghiu, Rumania; Yan Fargao, Hungary and Jan Timman, Holland, with 7 points each. Israel's representatives, Lev Gutman and Dov Gurman of Ramat Gan, were among those who scored 5 points, and Uri Jak of Tel Aviv finished with 4 points.

BRILLIANT TOUCH  
White - Ke2; Qd5; Rd1, Rg1; Pa3, e3, f4, g4, h3. (9). Black - Kg8; Qe5; Rc3, Re4; Pa7, b6, f7, g7, h6. (9). Black to play.  
1... Re3! 2.f6 Re3 3.Kf1 Qf4. White resigns. (Kelecevic - Kovacevic, Sarajevo, 1982).

ATTACK AND DEFENCE  
White - Kh2; Qc4; Ra4, Re2; Be3; Nf1; Pa2, b2, d4, d5, e4, f2. (12). Black - Kh8; Qg4; Rf8; Ba7; Pa6, b7, c7, d6, g7, h4. (10). Black to play.

1... Rf3 2.Kh1! (2.Ng3? hg 3.fg Rg3 4.Kh1 Qh7, with a better position for Black) 2... Qe4! 3.Kh2 (3.Nh2 Rf2; 3.Qc2 Rh3) 3... Qg4 4.Kh1 Qe4 5.Kh2 Qg4 6.Kh1 Qe4. Draw. (Erenska - Klimova, Bad Kissingen, 1982.)

ENDGAME FINESSE  
White - Kg6; Bh5; Pg5. (3). Black - Ke7; Ne4; Pe5; f4. (4). 1.Kh6 Nd6 (1... Ng3 2.Bg4 e4 3.g6, draw) 2.Kh7! (2.g6 Nf5 3.Kh7 Kf6) 2... e4 3.g6 Ne8 4.g7 Ng7 (4... Nf6 5.Kg6! 5.Kg7 Kf6 6.Kg6 Ke5 7.Kg5 f3 (7... e3 8.Bf3) 8.Bg4! Kd4 9.Kf4 Kd3. Draw. (Lilinskaya - Pogorevich, Bad Kissingen, 1982.)

CORRECTION: The following endgame was published in our column of April 1, without the solution: White - Kf3; Ba5; Pb6, d6. (4). Black - Kc8; Nf6; Pf5. (3). Black to play. 1... Kb7! (1... Nd7 2.Kf4 Kb7 3.Kf5, and wins) 2.Kf5 Kc6! (2... Nd7 3.Kf5) 3.Kc5 (3.Kf5 Ne8!) 3... Nd7 4.Kc6 f4, and the game was eventually drawn. (Semionova - Arbutich, Bad Kissingen, 1982.)

## This Week in Israel - The Leading Tourist Guide - This Week in Israel - The Leading HISTORICAL HOMES MUSEUMS TEL AVIV DANCE

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The Weizmann House is open Sun.-Thurs., 10 am-3.30 pm; closed on Friday. There is a nominal fee for admission to the House.

For group tours of the Weizmann House please book in advance by calling (064) 83230 or 83328, and of the Weizmann Institute by calling (064) 83597.

Visitors to the Weizmann Institute are invited to an exhibition in the Wix Library on the life of Israel's first President, Dr. Chaim Weizmann, as well as an audiovisual show in the Wix Auditorium on the Institute's research activities. The latter is screened daily at 11 am and 3.15 pm, except on Friday, when it is shown at 11 am only. Special screenings may be arranged. NO VISITS ON SATURDAYS AND HOLIDAYS CLOSED APRIL 17 AND 18



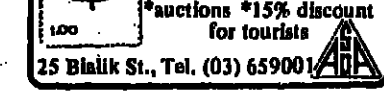
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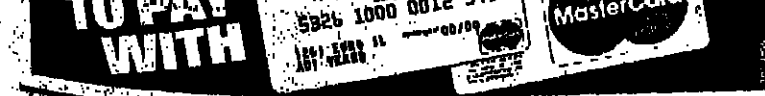
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FRIDAY, APRIL 15, 1983

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2. The Jews of South Africa.

Events  
- "The Zionist Movement and Immigration from the Soviet Union", eighth lecture in the series in English "I Was There - Eye Witnesses to events in Modern Jewish History". Lecturer: Prisoner of Zion Hillel Butman.  
Tuesday, April 19 at 8.30 pm.

Jewish Cinematheque  
Screening of the film "Charlotte":  
Tuesday, April 19 at 6.00 pm.  
Thursday, April 21 at 8.30 pm.  
The film is in German with English subtitles.  
Admission fees: IS 70 - members of Friends Association; IS 90 - non members.  
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Exhibitions on Tour  
1. The Jews of San'a - Matnas Sderot.  
2. The Scrolls of Fire - Ben-Ari Museum, Bat-Yam.  
3. Synagogues in 19th Century Germany - Kiryat Malachi.  
4. The Wonderful Island of Djerba - Matnas Wolfson, Zefat.  
5. Our Aliya - Matnas Hazor Hagilit.

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### THE ISRAEL BALLET

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Monday, April 26 at 8.30 pm

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Tchaikovsky Pas de Deux  
Balanchine/Tchaikovsky  
The House of Bernards Alba  
Yampolsky/Surinach  
(based on play by F. Garcia Lorca)  
Mendelssohn Concerto  
- Preludio  
Yampolsky/Mendelssohn  
(Program subject to change)

For information please contact  
The Israel Ballet  
2.Hey Be'Yar Street, Tel Aviv  
Tel. (03) 266610

Tickets at the agencies and at the box office of Beit Hahayal.



A GALA concert at Jerusalem's Binyanei Ha'uma on Monday night concluded the Arthur Rubinstein Fourth International Piano master competition. The contest was nearly as long as its title, so it was lucky that only 32 of the 49 candidates who had been approved took part. It would otherwise have been terribly drawn out, and the jury would have collapsed from sheer fatigue.

A strict limit should be prescribed to the number of contestants, for the word "Master" is part of the competition's title, and only very powerful talents should be accepted by the screening committee. Fortunately, Passover intervened and imposed its breaks between the daily sessions of the eliminating rounds.

As is usual with such events, there was criticism of several features of the competition, and a number of issues were raised at a long colloquium at the Rubin Academy in Jerusalem, prior to the final concert.

At this seminar, Dr. Uri Topelitz gave a learned talk on the history of contests. It began with Apollo and Marsyas (who lost and was subsequently skinned). Harold Schonberg, the senior critic of *The New York Times*, discussed the pros and cons of competitions in general. His notion was based on a programme each contestant himself chose. The only prescribed features were an agreed number of composers, and the performing of two concertos with orchestra (there were to be sufficient rehearsals and a sympathetic conductor). The contrary opinion was aired that it is an educational opportunity for contestants, music students and teachers to compare the different interpreta-

## The cons of contest

MUSIC & MUSICIANS / Yohanan Boehm

tions. Nothing is more fascinating than to listen to many readings of the same music though, of course, it is rather tiring. Prof. Arie Vardi defended the present choice of programme, and thought it still gave the individual performer enough freedom. Two local critics participated in the colloquium, which was wound up by the *Le Figaro* critic, Pierre Petit, and chaired by Michael Smoira-Cohen, the head of the Rubin Academy, who chaired the contest jury.

THE POINT was raised that many young people want to be soloists who aren't talented enough for this fiercely competitive world of music. They should instead be encouraged to become good teachers, chamber music players, members of orchestras, and avoid frustrating competitions which often may have adverse psychological effects on them.

Music schools and academies come in for criticism in that they fail to educate young students to become musicians with a wider knowledge of their art, but instead encourage them to participate in competitions beyond them. Of course, there are many views about ways of selecting the best musicians, but there was general agreement that there's no perfect solution for problems organizers face in devising international competitions.

The Fourth Competition which

honoured the memory of Arthur Rubinstein was as well organized as the previous ones. Jacob Bistrizki, the director, and his staff achieved another success. The competition's programme was printed beautifully, and included fine photographs of Rubinstein, and all the relevant details of the rules, programmes, contestants and judges.

ALL SESSIONS were more than full. Music students, teachers and an interested public overcrowded the Rezaniti Auditorium at the Tel Aviv Museum. One couldn't move for people, and probably a bigger hall would be preferable for future events of this kind. The three evenings at the Mann Auditorium, for semi-finals, were also completely sold out though, thanks to the energetic ushers, aisles were kept open. The competition attracted a marvellous audience, which didn't attend out of mere habit or for the usual social reasons, but because it was genuinely interested in the music and the musicians.

The third round, with orchestral accompaniment, was badly under-rehearsed, and the orchestra didn't provide support. It was clear that some contestants were nervous, and needed the moral and practical assistance of conductor and orchestra which wasn't provided. In future, sufficient rehearsal time for the finals should be set aside, when programmes are made up.

The demands on the contestants were extraordinarily high. Stage One required the playing of nine works in a recital of approximately 55 minutes. The programme included Bach to Prokofiev, Mozart to Liszt, with only one free choice.

In Stage Two, twelve contestants performed in a recital of some 60 minutes, in a programme which included a work by Chopin and a Beethoven sonata. Maayan's "Impromptu No.2," and a free choice. The obligatory chamber music piece was quite superfluous, as most of the contestants chose the first movement of Mendelssohn's Trio in D Minor, which allows a pianist little if any individual expression. In the semi-finals, the pianists had to choose one of three Mozart concertos, or one of the last three concertos by Beethoven. In the finals the three survivors had the choice of one of 17 romantic or more contemporary concertos. Interestingly enough, none of them chose Prokofiev, Bartok or Ravel.

A NEW, and commendable feature was the inclusion in the jury of two music critics — Harold Schonberg, from New York, and Pierre Petit from Paris. — and a conductor, Pierre Colombo, from Switzerland. The other jury-members were all pianists or teachers: Orazio Frugoni, Italy; Eugene List, U.S.A.; Nikita Magaloff, Switzerland; Pnina Saltzman, Israel; Takahiro Sonoda, Japan; Hugo Steurer, West Germany; Maria Tipo, Italy; and Arie Vardi, Israel.

Due to other commitments, some of the judges attended only part of the contest. Their only partial attendance is very much open to criticism, as the young contestants

performed very differently in the different rounds — some lost their nerve or stamina, others warmed up and improved remarkably. The contest's management should look into this point. It needs to find eminent personalities who are prepared to give of their time as jurors. Many outstanding pianists and conductors were invited by Jacob Bistrizki to serve on the jury, but they chose engagements or income rather than the honour of participating in the Rubinstein jury. Still, some of them might be persuaded to help judge future contests, as the Arthur Rubinstein International Piano Master Competition has now established itself as one of the very few outstanding contests of really international standard. We look forward to the next contest in 1986.

A POSTSCRIPT for the losers: history and experience have proved that not every prize-winner maintained the reputation he acquired, and many young artists have risen to the top without winning prizes or even participating in contests of any kind.

It can take a while longer to reach a high position in competition. However, it isn't a question of who plays loudest and quickest but who pierces the heart with the mysteries and beauty of music, and helps people to stay sane in a crazy, self-destructive world.



DOMY REITER-SOFFER has created several fine works for the Bat-Dor Company, but none finer than his latest *Alto Rhapsody*, presented at the Bat-Dor Theatre on April 7. The combination of voice and orchestra did not, as sometimes happens, overshadow the dancing; on the contrary, music and movement came across as exquisitely and harmoniously interwoven.

Forward, lyrical movements suggested elegiac ceremonial, the bend and sway of bodies conveying the grief of loss. Philip Clyde's solo spoke of loneliness, while a tender duet with Graciela Kozak set off "echoes" in the patterns made by the other couples, in lifts both curving and angular and a wide flinging of arms. Movement filled up space as music filled the air.

Lea Ladman's costumes were among her best ever. For the flowing skirts of the younger women she used subdued light colours (Hannah Alex and Tzipora Levenboim appeared in a particularly lovely tint), while those dancers portraying older women wore darker dress. The men were all attired in grey one-piece suits.

If *Alto Rhapsody* embodied an uplifting melancholy, Cliff Keuter's *Women's Song* (music: Handel) achieved playful charm. It seemed much more appealing than I remembered it from its first performance, more than two years ago. An evident lightening up has now given the work more grace — as, indeed, did the seven women in this revival.

BAT-DOR WAS altogether in top form for the whole programme, not least in Rodney Griffin's *Jeremiah* (music: Leonard Bernstein), in which David Rapoport took the title role, giving it a spirit com-



"Alto Rhapsody," choreographed by Domy Reiter-Soffer for Bat-Dor.

## Elegiac

DANCE  
Dora Sowden

surate with the significance of the central figure — his suffering as a man, his forthrightness as a prophet and his despair and devotion as a lover of Zion.

This poetic approach created a telling counterpoint between Jeremiah and the symbolic role splendidly danced by Jeannette Ordman.

Finally, the repeat of John Butler's *Othello* was a master-

piece, not only of choreography but also of performance.

THE COMPANY goes to Zaire and Kenya at the end of the month, taking a number of its most successful works to perform in the two-week season. Included will be Butler's *Othello*; Gene Hill Sagan's *Rhapsody* and *After...*; Alvin Alley's *Night Creature*; Robert Cohan's *Khamzin* and *Kzakker*; and Domy Reiter-Soffer's *Mirage* and *Journey* — the latter to be performed only in Nairobi, where the stage will allow such an elaborate production.

AT THE NAHMANI Theatre on April 6, the Tel Aviv Dance Centre staged a performance by its students. To judge from this, the centre has fine teachers, good pupils, and choreographers who know how to suit their works to the dancers' different capacities.

Amira Kedem's *Greens*, set to Japanese music, would have looked better had it been more firmly performed, but the ideas were inventive and interesting. In *Cafe Chintras* and *Flamenco Suite*, choreographed by Sylvia Duran to Spanish music, the dancers projected glowing style with correct body tension, sense of rhythm and hand and foot movements.

*Canon* (music: Pachelbel) by Rhoda Manes, was described as "modern dance," and here the dancers moved with confidence, revealing good basic training, suitable also for classical dance. An adagio duet, *On Friday*, also by Manes and with music by Shuki Durban, was mostly well-sculptured, but had its unimportant moments.

Two jazz items made lively entertainment, but in *Social Meeting* (music: Gershwin) by Diana Issem, some girls carried too much weight for snappy dancing. However, the girls in Avi Lapidot's *Musical Moments* (music: Glen Miller, etc.), were light and breezy and the boys happy and attractive, but not loose-limbed enough to make this more than a romp.

*Poem* (music: Bruch) by Christina Weiss, though danced in soft shoes, was recognizably "classical" in deportment. Also, as every classical ballerina at some time wants to be a "dying swan," the inclusion of a version here was commendable.

NEARLY 30,000 people crowded the amphitheatre at Kibbutz Lohanei Hagatol on April 10 to commemorate the 40th anniversary of the Warsaw ghetto uprising and Heroes' and Martyrs' Day. Part of the long programme (which included a speech by President

Yitzhak Navon) involved army and navy, a choir and orchestra and two reciters. For the first time the Kibbutz Company, with the Matei Asher (regional) dance workshop and school, took part.

The problem on such occasions is the dwarfing of dancers by the size of the audience and the setting. In this case, the lofty Roman aqueduct all along the side of the amphitheatre almost stole the show — once when soldiers lined up against the sky, and again when dancers moved slowly on the top and vanished into darkness.

Victoria Green, the choreographer, avoided the trap of too much detail by concentrating mostly on group movements. She achieved the link between pageant and dance in notable moments, as when dancers whirled like wheels or crept at knee level or moved in rising and falling design portraying effort and sorrow, while some struggled at fences in a metaphor of agony and escape. Music was drawn from Purcell and Bartok, with a vivid episode of sound by Moshe Kilon that included the barking of dogs.

A NEW dance company, Tamar, centred in Ramle, is to be launched in the Tel Aviv Museum on April 21. It is headed by Zvi Gotheiner who recently returned to Israel after some years of dancing and teaching in New York. He was a member of the noted Elliot Feld company and worked with Joan Trisler and Maggie Black. He has been joined by five other dancers, three of them from the Batsheva Company, with Meira Elias as general manager. The company will have a school in Ramle. The programme at the Tel Aviv Museum will include works by Gotheiner himself, and by Amir Kolban and Janet Steiner.

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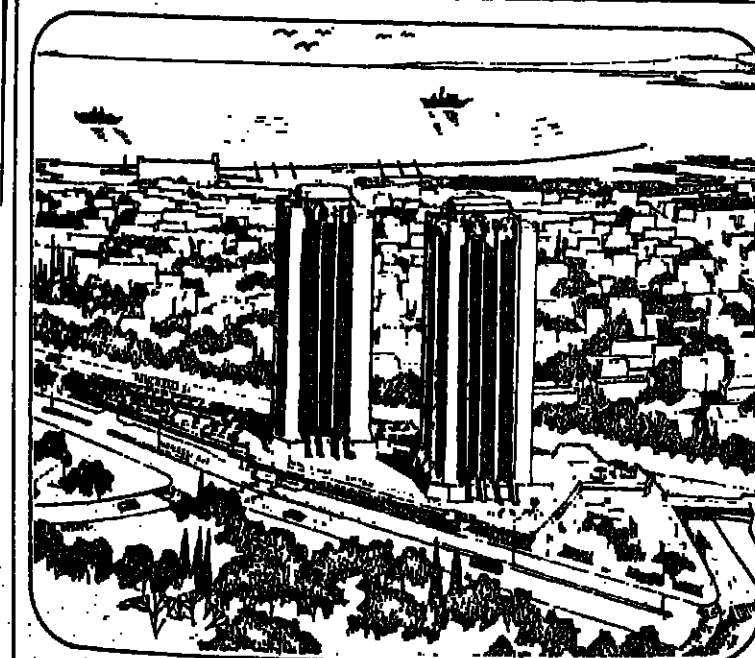
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Two illustrations from Sefer Ma'aseh Tuviya (Venice, 1707) showing the author, Tuviya Tobias Cohn and his correlation of the organs of the body with a house. The book is in Hebrew. (Israel Museum)

## Doings of a Jewish genius

Post Art Editor

A RARE book of medicine and science written in Hebrew by a Jewish doctor and published in Venice in 1707 has been presented to the Israel Museum, where it is now on view as a special exhibit. *Sefer Ma'aseh Tuviya* "The Book of Doings of Tuviya," was printed on paper and illustrated with copper engravings and woodcuts. One of them is a likeness of the author, Tuviya (Tobias) Cohn (1652-1729). His grandfather, the physician Elazar Cohn, had emigrated from Ereẓ Yisrael to Podolsk in Poland; his father, Moses Cohn, also a physician, fled from Cossack pogroms in Poland to Metz, France, in 1648. Tobias was born there and returned to Poland in 1673. He was educated in Cracow and studied medicine in Frankfurt-on-the-Oder and Padua, Italy. From there he went to Adrianople, Turkey, where he served as physician to five successive sultans, eventually resettling, with the court, in Constantinople. In 1724 he immigrated to

Jerusalem where he remained until his death in 1729.

His main composition, *Ma'aseh Tuviya*, was written in Adrianople and printed in Venice in 1707. Richly illustrated with copper engravings and woodcuts, it was reprinted in four editions in 1715, 1728, 1769 and 1850.

An encyclopedia dealing with theology, astronomy, cosmology, geography and botany, about half the book is devoted to medicine and affiliated subjects. The book, according to its author, includes "four worlds and is divided into five parts."

The upper world which is the spiritual world; the second the middle world which is the world of wheels; the third the lower world which is our world; the fourth the small world which is Man; the fifth is the foundation of the world and includes several thousand items of information, researched and prepared by the youngest of the wise and the humblest of physicians, Tobias, from the community of Metz in the country of France, God save it, Amen."

The book compares the human body and its parts to a house, with the head as the roof, the eyes as windows, the mouth as the doorway, the chest as the upper floor, the intestines on the middle floor, the feet as the water tanks and the feet as the foundations (see above). Its medical section deals with diseases and various methods of cure, medicinal herbs and even includes a glossary of diseases in three languages, Turkish, Latin, and Spanish (the author was master of nine languages).

The book opens, as was customary, with praise and texts of approval, some in rhyme, by rabbis and other medical men from Prague, Venice, Padua etc., and a tribute to the author by Solomon Conegliano, son of a well-known family of physicians in Padua.

The book is a gift of Prina Blum, in memory of her parents Chaya Ne Seivnel and David Kaufmann from Kosice, Czechoslovakia, who perished in the Holocaust. It will remain on view until the end of May.

## Woman and body

Ephraim Harris

MOSHE GAT returns, after a long absence from the Haifa exhibition circuit, to his old love, fisherman and fishing. He has always been an expert draughtsman and that skill has not deserted him.

These drawings are mostly mixed-media. But whereas in the past he has emphasised Mexican and Iberian gnarled faces, today he depicts Haifa's fishing harbour and the trawling well out in the Bay. His detachment is peaceful (in one instance it takes a second or so to realise there is a small swell on the water) and it must be admitted he has not taken the fullest compositional advantage of the new and more complex material at his dis-

posal viz. the modern machinery in the harbour. The striking drawing, from every angle, is the lone cyclist watching, absently and wistful, the distant row of boats — a work that may throw a lot of light on the spirit and content of this show. (Goldman's Gallery, Haifa).

"WOMAN'S IMAGE," in recognition of "International Woman's Day," is a disappointment because participants of both sexes do not rise above the connotation of "image" with "body." Epstein and Barsheshet sarcastically emphasise the protuberances in the female nude which is identified by Armand Gub's charcoal drawing. Gub's drawings (almost the first time one can trace Picasso's influence) and Ricky Gai's oil which, although not

of nudes, represents the taste of the sly connoisseur who swatches three baby-like faces in long pinkish-red (is this what Herrick was getting at in "Gather ye rosebuds while ye may"?). The most detached approach to a young, fresh body is probably Gabriell's girl.

That "image" can have a wider application is hardly recognized, just barely in Stigman's "Grandmother and Grandson"; and in Zuri's (always with something interesting to say about women) two horrific women as emanations of evil; and, what may not be an international day's idea, pregnancy as seen by Kandel and, in polyester sculpture, by Neurat. Silbermann's 26, a tall, fully dressed older woman, may have some knowledge of life even if superficially and Jacobs' "Far Eastern Figure," a young woman in a capable full length profile portrait, may be apposite as indicating the variety of types in Israel. One does not need tractor drivers but, if not

idealised, they would have a point. Are there no portraitists able to catch the tell-tale look so often seen in daily life and expressing the owner's experience and which may not necessarily be bitter? (Beit Chagall, Haifa). Till Apr. 20.

VALERY ZUCKERMAN does various subjects in oils, in the now outdated Israeli realism of full canvases garnished with a slight (in this case) touch of cubist mannerism and raw colour. The weakness is, again, the lack of composition. As it happens, her better work solves that problem, e.g. "Mother and Child (I)" followed by two pictures of individual musicians (16 and 22). (Beit Chagall, Haifa). Till Apr. 20.

RIVKA KIPNIS shows drawings and oils entitled "Woman in Line and Colour." An artist devoid of illusions about her sex, physically and intellectually, she seems to have

found her sitters at a fairly uniform social level. The artist does show us the ordinary woman who knows she never makes a mistake; another pleased with her own taste in dress; one caught apparently unawares while resting; etc., etc. Kipnis' shortcomings are in her slapdash technique, which should have ruled out several of the exhibits. This is a pity because this artist is not entirely cynical; she is balanced and depicts seriously where due. Take an oil like 5; its setting is hard to describe but how often have we had a fleeting glimpse of that nervous, worried middle-aged woman looking through a taxi window? And are not her two nudes standing together, possibly a little older than the usual models, very natural? There is also a most intriguing expression, sensitive and mentally alive, about a young girl's head (26). But the artist must polish up her technique. (Beit Abba Khouly, Haifa). Till Apr. 20.



David Wachstein: painting (Ahad Haam Gallery, Tel Aviv).

## Baroque Modern

Gil Goldfine

WHEN expressionism finds itself off centre, it can easily become a bizarre presentation of unsettled mix-and-match colours, a cordon of deformed images and unruly compositions. David Wachstein uses all these "negatives" to his advantage. His large murals are packed with nihilistic "sci-fi" anthropods who appear to be mysterious, electrified, shadows that loom two-dimensionally before naturalistic scenes. Some are pastoral kibbutz vignettes; others deal with military combat; and a third are more industrially oriented.

Amidst a striped and polka-dotted neon frenzy of superlatives on paper, the viewer is snared by Wachstein's rich imagination and his ability to tie several painterly techniques onto one surface. His radical ideas alternate between schematic perspectives of a dining hall, linear designs, overall mosaic patterns and flatly decorated figures; and all in one composition.

Wachstein's rhapsody of concepts and his boldness are further supported by life size, *papier maché* figures: pink space-people sheathed in sequins, marching along while blue, angelic ones, circle above, suspended from the ceiling. Wachstein seems to be tapping several influences, combining them in high camp. He weaves theatre, cinema, dance, science and art and produces a confusing, yet exciting, set of paintings. Wachstein is using all the appropriate tools of the day, extending them thoughtfully and brazenly. His "classic modern" skirts a baroque fringe and it works well. (Ahad Haam Gallery, 90 Ahad Haam, Tel Aviv).

"TEMPORARY Residents" by Chana Slur take the form of 40 suspended celluloid banners each containing a colourful figurative rendering in profile. The life size "cast" is an anonymous one, more like punk laboratory charts and medical specimens whose organs, nervous systems and mental batteries are indicated as decorative designs within grossly sketched contours. Each figure is accompanied by a quasi-philosophical commentary on the diagrammatic, life-giving systems. Although the pictures are packaged with emotional arrangements of colourful lines and textures and the drawings obviously extend way beyond any realism, the exhibit, as a whole, is rather dull. The transparent vehicles, intended to shock and be different, actually boomerang. They turn sparks of creative thinking into mediocrity in which trickery outshines everything else. (Argaman Fine Art, Dizengoff Center, Tel Aviv). Till April 24.

A THIRD fling at figurative expressionism are a dozen canvases by Abraham Pessio, but they also fall short of the mark. Emotional states simulating torment, paranoia, fear, death and transition are illustrated by Pessio in broadly brushed, detailed close-ups. Intensified acid yellows, pinks and sweet mauves are paralleled by pastel greys to describe fleshy conditions. Because of poor drawing the figures lose a sense of balance and meaning. Pessio does, however, manage to illuminate and model his forms with sharp lighting effects, a technique that is the exhibit's saving grace. (Artists House, Alharizi St., Tel Aviv). Till April 28.



Asaph Ben-Menaheem: brush drawing (Eilat Gallery, Yemin Moshe).

## Imagining life

Meir Ronnen

ASAPH BEN-MENAHAM (b. Israel, 1940) is a talented artist striving to make the jump from realism to a personal figurative that depends on abstract values, without entirely giving up the subject. He is currently showing recent oils at one venue in Jerusalem; and some powerful little calligraphic brush drawings from 1975-76 at another. Some of the calligraphy has been carried over into his new oils, all studio imaginative landscapes painted from sketches. The best is a huge work, typical of his mixed impressionist/abstract-expressionist style. First seen in this gallery's recent anniversary show, it suggests mountains reflected in a lake, with lush greens pitted against yellows and purples, a triad that forms the basis of much of the artist's palette. The rest of the show is uneven; best are the few long horizontal works that are less fussy and more concerned with solid masses relieved by dashes of calligraphy. Ben-Menaheem must be careful not to appear to follow in the footsteps of Shaul Shatz. (Alon Gallery, cnr. 51 Palmach, J'lem). The India ink brush drawings by Ben-Menaheem, some complete with their own black frames, are derived from traditions as far apart as Zen painting, Goya and Rouault. They are frenzied depictions of frenzied souls and, in one case, a spawning dog, marvelously brought off in the Zen manner. One drawing abandons the image altogether and the result is an excellent abstract painting. The sole woodcut is unimpressive and the few recent drawings, more open and elegant, seem a trifle contrived and inconsequential. (Eilat Gallery, Tura 1, Yemin Moshe, J'lem). Till May 3.

NERIO BURCATT (b. Argentina, 1932) recently resettled here after an initial visit and a sojourn in Denmark, shows ink paintings on paper that have an electrifying vibrancy at times. Burcatt uses the inks as both wash and gouache wet-into-wet, successfully mixing the techniques, though many of the works seem a trifle decorative. Here is another artist whose horizontal compositions are more successful, like the smashing "Volcanic Fire" (11) not untypical of a Mexican school of fiery abstraction. (Nora Gallery, Maimon 9, J'lem). Till April 30.

ROSELAZ LAUFER shows large grisaille paintings on paper depicting simplified figures that are too literal in conception to be interesting. Brushwork is equally ineffective and the type of paper chosen is the wrong support. A premature show. (Alon Gallery, cnr. 51 Palmach, J'lem).

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MICHAL NA'AMAN 1975-1983 (see Helena Rubinstein Pavilion)

GALLERY TALK (in Hebrew) at the exhibition New Painting from Germany. Tuesday, 19.4 at 8.00 p.m.

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#### CINEMA

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TOMORROW'S A WONDERFUL DAY (Ereẓ Yisrael, 1947, 60 min., black and white, English, no subtitles). In conjunction with the exhibition Helmar Lerski, photographs 1910-1947. Director: Helmar Lerski, script: Siegfried Lohman, photography S. Alexander, American version: Hazel Greenwald. The story of

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#### DANCE

THE TAMAR COMPANY — Ramla Dance Theatre, premiere performance in a programme of works by Zvi Gottlieber, artistic director, dancer, teacher and choreographer a former member of the Elot Feld Ballet, and works by Amir Kolban and Janet Steiner Under the auspices of Mr. Henry Haddad, Mayor of Ramla. Thursday, 21.4, at 9.00 p.m.

THE KIBBUTZ DANCE COMPANY, the programme for the whole family, is postponed to 31.6 at 4.30 p.m.

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## WHAT'S ON

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**Jerusalem**  
**CONDUCTED TOURS:**  
 1. Tours in English at 9 and 11 a.m. from Administration Building, Givat Ram Campus. Buses 9 and 28.  
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## ART GUIDE

Notices in this feature are charged at \$140 per line including VAT; insertion every day costs \$1280.80 including VAT, per month.

**Jerusalem**  
**MUSEUMS**  
 Israel Museum Exhibitions: Permanent Collection of Jewish Art and Archaeology; Bordele 1909-1929; Portables, Letterheads by Pentagram; Primitive Art from Museum collection; How to Look at a Painting; Special Exhibits: Seder Plate, Vienna 1925; Japanese Miniature Sculpture, 18th-19th cent. Netsuke and Inro; Pilgrim Souvenir Objects and Christian Lamps; Clay Jug and Juglet Middle Canaanite Period IIA; Illuminated Haggadah; Kadesh Barnea, fortress from Judean Kingdom (Rockefeller Museum); Wonderful World of Paper (Paley Centre next to Rockefeller Museum) 52 Months to Job One — Designing the Ford Sierra, Seder Ma'aseh Tuvyah; Raphael in Prints.  
 Gallery Vidor Nouvelle, Klutznik Hayotzer, Y.S. Hamaiche. Original prints by international artists. Tel. 02-819864, 280331.  
 Jerusalem City Museum — Tower of David — The Citadel. Open daily 8.30 a.m.-4.30 p.m. Multiscreen show (Eng.) Sun-Thur. 9.00, 11.00 a.m.; 1.00, 3.00 p.m. Nightly (except Friday and Holiday) in French: 7.30 p.m. German 8.15 p.m. English: 9.00 p.m. Permanent Exhibition: New Exhibitions: New Painting from Germany. New painting from Joshua Gessel Collection; Castells, Melen, Paladino, A.R. Penck, Expedition to the Holy Land. Continuing Exhibition: Helmar Leitz, Photographs, 1910-1947; Michel Ne'eman 1970-1983 (Helena Rubinstein Pavilion). Visiting Hours: Sat. 10-2. Sun-Thur. 10-10.15 closed. Helena Rubinstein Pavilion: Sat. 10-2. Sun-Thur. 9-1; 5-9. Fri. closed.



**BAR-ILAN UNIVERSITY**

THE FACULTY OF HUMANITIES  
 The Second Annual Conference of  
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 on  
**JUDEO-CHRISTIAN RELATIONS  
 IN WESTERN LITERATURE  
 ACTION AND REACTION**

to be held from Monday, April 25, to Wednesday April 27, 1983 at Bar-Ilan University, Ramat Gan.

All sessions in the Argentine Auditorium Monday, April 25. Opening Session, 9.15 a.m.-12.30 p.m.

Greetings:  
 Professor Claude Vigée (Paris)  
 "Literature Occidentale et Judéité" (French)  
 Professor Hillel Barzel (Bar-Ilan)  
 "Judaism and Christianity in the Writings of Franz Kafka" (Hebrew)

Afternoon Session, 2.00-5.00 p.m.  
 Professor Alvin Rosenfeld (Indiana)  
 "Fidelity and Figure: Jewish and Christian Modes of Imagining" (Engl.)  
 Professor Murray Roston (Bar-Ilan)  
 "Shylock as Pharisee: A Unifying Theme in 'The Merchant of Venice'" (Engl.)

Dr. Efraim Sliha (Ben-Gurion)  
 "Arnold Wesker's 'The Merchant': Judeo-Christian Tensions in the Post-Holocaust Era" (Engl.)

Tuesday, April 26, Morning Session, 9.15 a.m.-12.30 p.m.  
 Professor Leslie Fiedler (State Univ. of New York)  
 "Jewish-Christian Tensions in Jewish-American Writers" (Engl.)  
 Professor Murray Baumgarten (Univ. of California)  
 "'Call It Sleep' and the Christian Myth in Jewish-American Fiction" (Engl.)

Professor Harold Fisch (Bar-Ilan)  
 "Akedah and Crucifixion" (Engl.)

Afternoon Session, 2.00-5.00 p.m.  
 Professor Howard Nemerov (Wesleyan Univ.)  
 "Dante and Immanuel of Rome" (Engl.)  
 Dr. Meir Shalev (Tel Aviv)

"The Figure of Abraham Abulafia, the Kabbalist, in Modern Literature" (Hebrew)  
 Dr. Zvi Malachuk (Tel Aviv)

"Medieval Romances and the Jews" (Hebrew)  
 Dr. Yoav Elstein (Bar-Ilan)

"The Tale of Gregorius: Its Hagiological Transformation" (Hebrew)  
 Wednesday, April 27, Morning Session, 9.15 a.m.-12.30 p.m.

Professor Avraham Shapira (Bar-Ilan)  
 "Racine's New Testament Interpretation in 'Athalie and Esther'" (Hebrew)  
 Professor Shmuel Werses (Hebrew Univ.)

"Faust and Judaism in 19th Century Hebrew Literature" (Hebrew)  
 Dr. Betty Roitman (Bar-Ilan)

"Je n'est pas un autre: Sujet et Langue" (French)  
 Afternoon Session, 2.00-5.00 p.m.

Professor Shalom J. Kahn (Hebrew U.)  
 "Uri Zvi Greenberg's Poetry of Christianity" (Engl.)  
 Professor Shira Wolosky (Yale Univ.)

"Paul Celan and Linguistic Metaphysics" (Engl.)  
 Dr. Gerd Alsterlund (Ben-Gurion and Bar-Ilan)

"Logos versus Talmud in Thomas Mann's 'The Magic Mountain'" (Engl.)  
 Wednesday Evening, April 27, Closing Session, 8.00 p.m. at Beit Haasaf

Evening Session in collaboration with The Hebrew Writers Association at Beit Haasaf, 6 Kaplan Street, Tel Aviv. An evening of writers arranged and introduced by Professor Yehuda Friedlander.

Participants:  
 Aharon Amir  
 Naomi Frankel  
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"A PROPOS disillusionment. When our son was six, we lost the Old City. Until then we used to walk there nearly every Shabbat. For 19 years I reassured him and our daughter who was born later that still in our lifetime we would walk again in the Old City. An illusion? No, faith. A day before the Six Day War, our son was posted on the tower of the Dormition. From there he went on the night of June 4 to join his armoured brigade, in which he served as an officer. He was wounded at Port Tewfik. I was representing Israel at the Security Council. Rumours reached my wife and me in New York that something grave had happened to him. We were unable to obtain any information until, after the debates were over, he called us from the hospital.

"Jerusalem reunited, a valiant son, a fine daughter, three granddaughters born in Israel, married for 43 years to a wonderful woman, having three generations of Rafaeles established in Israel in 49 years. How could I be disillusioned?"

Those lines are from a note Gideon Rafael wrote to me following a long, retrospective interview to mark his 70th birthday. My first question to Rafael, for 30 years a top Israeli diplomat and now one of the government's sharpest critics, had been, "Are you disillusioned?" "Not at all," was his immediate reply. But after five hours of wide-ranging conversation he apparently felt I was not convinced. Hence the note.

Rafael draws a line between "disillusioned or disappointed," which he says he isn't, and "very worried and concerned," which he avers that he is.

"When we came here it was with the thought of ensuring the future of the Jewish people — spiritually and physically. We wanted to ensure the future of our children — that they should not suffer. If I say I'm worried now, it's about what we're leaving behind."

GIDEON RAFAEL came here as a young *halutz* from Germany in the early '30s. A law student at the University of Berlin, he had the sense to get up and go as soon as Hitler came to power. After a year of pioneer training in France, he and his group founded Kibbutz Hazorea in the Emek.

He stayed there for nearly a decade. The work was tough; conditions were primitive. There were skirmishes with Arab marauders. But it was "so gratifying, so exhilarating. You saw it all around you, growing and green. Somehow, you felt, you were tinkering with creation..."

"And even on our daily budget of 12 mils, we insisted on deducting a contribution for the struggle in Spain... it was a genuinely idealistic society. Our heads were full of ideas, and our hands full of tasks. Everyone knew everyone, and we all knew every nook and cranny of the country."

Israel today, he says, is "very different in spirit — materialistic, Americanized. We want to live like in America — forgetting that to a great extent we live from America. This creates an imbalance, economically and psychologically. This government is mortgaging our material future to an astronomical amount."

But of course it is not Yoram Aridor's economics that are the deepest cause of Rafael's "worry of 'retaliation' (*peilot tagmul*) and calls 'the new prophetic primitivism: nation shall lift up sword against nation — until they all perish. The ideology of despair.

# Plain speaking

Ex-diplomat Gideon Rafael tells DAVID LANDAU that while he is very worried about developments in Israel, he is not despondent.



Gideon Rafael at the United Nations, where he was Israel's permanent representative; with Harold Wilson (below) and Arthur Rubinstein (bottom).



This ideology ostensibly seeks to secure the patrimony of our fathers; but it doesn't secure the future of our children. It seeks to unite the country; but it divides the people.

The "leap" was the victory of 1977.

Rafael does not mince his words. "Begin and his followers believe in force. They believe that by the use of force you can rule the world. The ultimate end of Revisionism is the expulsion of the Arabs from here."

This concept, brutally expressed by Kach leader Meir Kahane, "is inconceivable in the Labour Movement. There may be the odd maverick, but fundamentally Labour thinks, and always thought, first and foremost in terms of reaching an accommodation, of

achieving Israel's integration into the area."

If there were instances of expulsion in 1948, says Rafael, they were aberrations; they were not the policy. And later, during the years of "retaliation" (*peilot tagmul*) and "activism" under Ben-Gurion and Lavon, the Labour movement still never lost its fundamental "humanistic weltanschauung." The disputes over policy between Ben-Gurion's activism and Sharett's more moderate approach were "in the realm of tactics. They were over the modus operandi."

Ben-Gurion felt that the people must be imbued with confidence in the army's strength; but the leaders of that time never lost sight of the limitations on the use of force.

"Israel has never by the use of force solved problems. We have used it to relieve ourselves of danger. But even in our most splendid victories the lesson has been that we do not have the political strength to translate victory into lasting political achievement."

Israel's strength — and therefore Israel's survival — cannot rest on force alone. Says Rafael: "What gives us the strength to survive? Only guns? Without values, our prospects would be grim indeed. We would be an empty hulk."

And he fears for Israel's values. There is a "totalitarian tendency in the philosophical and political sense." The forms of democracy are maintained, but they can become "a veneer. You can use parliamentary democracy for totalitarian purposes..."

Rafael sees the parliamentary system being "emptied of content" by the present regime. The Knesset is losing respect and status. Not enough legislation is fed in by the government. It fits the ideology of the present regime to pay lip-service to parliamentarism, but to handle the Knesset without much enthusiasm in practice.

WITH MORDANT wit, he speaks of "Rafal's Paradise." The chief of staff often refers to 100 years of war or 100 years of terrorism: Significantly, says Rafael, he does not refer to 100 years of constructive building and development.

"Our deterrent strength is not only confidence in our arms, but confidence in our ethics. Otherwise, we are eroded. And Sabra and Shatilla happen."

Nor does Rafael's own movement, Labour, escape his trenchant criticism and whiplash tongue. Having engineered the "legitimation" of Herut and its ideology, Labour then proceeded to fail miserably in a "changing of the guard" between its leadership generations.

Part of Labour's eclipse was caused, he believes, by a withdrawal of the kibbutz movement into itself. Even though the kibbutzim were well represented at the cabinet and Knesset levels, the kibbutz movement as a whole "did not find its place in the affairs of the state."

While in the decades after statehood the kibbutzim made massive strides, their internal progress was not matched by increased involvement and leadership on the national plane.

Now, he says, "they feel that things are going the wrong way — and they feel responsible." These feelings could be important in a national return to the ethics and the policies that he believes are vital.

And he believes, passionately, that there will be a return. "I am not a religious man, but I believe in *nechama Yisrael*. [The Strength of Israel will not lie...] I Sam. 15, 291.

The people will come to their senses."

HE BELIEVES, too, in the people. He recounts with emotion an incident from the Yom Kippur War, in which as a 60-year-old volunteer ammunition-loader, he served on the Golan.

"It was before the bloody battle to retake the Hermon. An officer was talking to the men. There was this little Moroccan fellow, bent, hunched over with fear and grief. 'I can't to it,' he said. 'I've got five children on my back... I can't do it.'"

"The officer spoke quietly. 'You've got to do it,' he said. 'We've all got to do it.' And this little fellow suddenly straightened up. He breathed in and seemed to grow in stature. And they all went into the battle."

"This people needs leadership. Not Begin's leadership of turbulence; he just doesn't do the people justice. The people is a coiled spring, full of power and resilience. It can spring any way."

But Shimon Peres is not the man, not the "guide to the perplexed" as Rafael puts it, who can lead Israel out of its present crisis of confidence.

Peres saw the Kahan Commission aftermath as his unique opportunity to reach the top through a parliamentary shake-up. "But with Begin's incredible dexterity and Labour's Chelme-like performance, the Sabra-Shatilla crisis was a dud."

STILL, Rafael is not despondent, not disillusioned.

"The people are tired, well-fed — and fed up with the opposition. That's the government's diet for them. But it's not a diet on which you can feed an intelligent nation. The mill of history grinds slowly, but it grinds. Unfortunately the other side have no miller: they grind themselves! But the people aren't idiots. In early 1981 things looked hopeless for the government — and they would have been hopeless had it not been for Begin's brilliant crisis management and Labour's active collaboration in its own discomfiture."

"Begin's special method of crisis management is to relegate a current crisis by creating a new one." He cited as examples what had happened from April 1982 onwards. "He manufactured an enormous crisis over Yarmit to stage off overseas pressure. He anticipated — correctly — that pressure would mount again after the Sinal evacuation, and so we were flung into the Lebanon crisis. Faced with the Reagan initiative, he parried with the ongoing Lobanese imbroglio."

Begin plays masterfully on emotions, especially at election time. But, says Rafael, "emotions are volatile. Exhilaration can quickly be dissipated and come crashing down in a debris of dashed hopes."

He cites the prophet Jeremiah. "They dress my people's wound, but skin-deep only with their saying all is well." All is well? Nothing is well. Are they ashamed, when they practise their abomination? Not they. Therefore they shall fall with a great crash."

Given the innate good sense that Rafael is convinced dwells in our nation, it is only a matter of time before the mill of history grinds inexorably towards a favourable resolution of the confidence crisis that affects Israel today. Rafael quotes a modern-day prophet and practitioner of political science, Henry Kissinger. "In a democracy, the prerequisite for prolonged struggle is the continued demonstration of the willingness to end it."



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## HOW MUCH DOES IT COST TO LIVE IN ISRAEL? PART I — THE MONTHLY BUDGET

This is the first instalment of our updated, 3-part series of  
 articles on the cost of living in Israel. In this instalment, (Part I), a  
 breakdown is given of the monthly budget. Part II provides  
 information on the prices of cars and household appliances  
 including taxes and customs duties on such items and the  
 exemptions available for new olim. Part III deals with  
 approximate costs of purchasing and renting an apartment  
 throughout most of Israel during the early part of 1983.

All prices and expenses are quoted in US dollars rather than  
 Israeli currency because the buying power of the former remains  
 fairly stable against the fluctuations of the shekel and the  
 constant price increases in the country. While our figures are up  
 to date for March 1983, it should be recalled that all of them are  
 approximate.

### THE MONTHLY BUDGET

Following is a breakdown (in round figures) of the average  
 budget, which will enable olim to estimate the approximate  
 monthly costs for their own households, allowing for their personal  
 preferences, individual life styles and, of course, their  
 financial situation.

**Household Costs**, including food, cleaning supplies, minor daily  
 expenses and moderate home entertaining, can now come to  
 between \$250 and \$400 a month for a household of 2 or 3 persons  
 and between \$450 and \$550 for a family of 5-7 persons.  
 Prices are practically uniform throughout the country, except in  
 some outlying areas where freight charges may add to the cost  
 of foods which have no fixed price.

Meat and poultry, both frozen and fresh, have substantially  
 gone up in price, but eggs have remained the same in dollars and  
 cost 7 cents each for the best quality. Fresh fish is slightly down,  
 at just over \$6 a kilo for the best sort; frozen fish costs from  
 \$2.50 to \$6.70 a kilo. A kilo (2.2 pounds) of fresh beef starts at  
 \$11, going up to \$18 for the best cut (as compared to \$6-\$9 in  
 mid-1981); a kilo of frozen beef is now \$4-\$8; turkey \$2-\$7.20  
 a kilo, depending on the part of the bird; frozen chicken is \$2.20-  
 \$6 (compared to an average of \$1.05 in mid-1981), also depend-  
 ing on the part of the bird; fresh whole chickens cost \$4 per  
 kilo; frozen lamb costs around \$8 a kilo. The above prices came  
 from the Coop Supermarket chain which operates on a minimal  
 profit margin. Prices for glatt kosher meat are higher than those  
 quoted above. Vegetables in season are no longer as relatively  
 inexpensive as they used to be, but are still reasonable in price.  
 Household help has gone up to \$3 and sometimes \$4 an hour,  
 so 4 hours once a week costs \$54 or \$72 a month instead of the  
 \$36 it cost in mid-1981. An additional 10% must be added for  
 the compulsory National Insurance.

**Household Costs** (Va'da Bayit) cover central heating,  
 central hot water, cleaning, gardening, building maintenance,  
 and electricity for staircases and elevators, depending on the  
 building. Whether you are an apartment owner or tenant, the  
 dues are obligatory, the amount depending on the number of  
 apartments in the building, the size of the apartment, the length  
 of the winter and the degree of cold. The latter two factors make  
 Jerusalem once again the most expensive area, especially during  
 the exceptionally long and cold winter of 1982/83, when the  
 average monthly dues were between \$50 and \$100.

House Insurance premiums have just been altered to include  
 automatic linkage to the cost-of-living index and now stand at  
 1.8 per mille of the value of the property, including pipes, drains,  
 electric installations, doors and windows. For flat owners, that  
 means an annual \$18 for each \$10,000 of the value.

For apartment contents and personal belongings the annual  
 rate — also automatically linked to the cost-of-living index — is  
 8.75 per mille, or \$87.50 for each \$10,000 of the value. To  
 the total of the respective premiums 30% must be added for various  
 charges, including stamps, to arrive at the cost for the year if  
 payment is made in cash. Payment can be made in six instal-  
 ments, which adds another 30% to the bill.

**Municipal Tax (Amot)** varies according to location, type of  
 residential area and apartment size. In Jerusalem, the most ex-  
 pensive area, the average monthly payment for a two-bedroom  
 apartment now lies between \$17 and \$23; for 3 bedrooms (i.e.  
 4-4½ rooms) between \$20 and \$28; for 4 bedrooms, \$27 or  
 more.

Electricity for households of 2-4 persons making normal use of

their appliances now comes to between \$17 and \$30 and may  
 be up to \$10 more for larger families. The bill will be much  
 higher if electric heaters are used regularly or cooking is done ex-  
 clusively on electricity.

Telephone bills, not including overseas calls, continue to be  
 around \$20 for smaller families, but are likely to be double that  
 amount in families with teenagers.

Gas is the usual means of cooking in Israel and is delivered in in-  
 dividual containers to each household in older buildings but  
 provided centrally in newer housing. The monthly outlay is \$7-  
 \$9 for a couple and close to double that amount for families with  
 children. If gas room heaters are installed for additional heating  
 in the winter, the bill will increase substantially during those  
 months. A family of 6 using gas for heating, cooking and clothes  
 drying spends about \$80 a month the year round, plus around  
 \$1,000 for four months of heating alone, which averages out  
 over the year to approximately \$125 a month.

Water bills range from around \$6 a month for the smaller  
 households to \$12 for larger families, and a good deal more if  
 you have your own garden.

TV & Radio Licence fees are combined and paid in three instal-  
 ments. The monthly average currently works out at just under  
 \$3, but a hefty rise is expected for the 1983/84 fiscal year.

**Car Registration** is paid annually in one lump sum and currently  
 works out at a monthly \$8 for cars with small engines and \$12  
 for those with larger ones; new models cost a little more. The  
 annual car radio licence comes to less than a dollar a month, but  
 both car registration and car radio licence fees are slated to go  
 up considerably this spring. (It should be noted that licensing  
 fees and the cost of utilities are uniform throughout the country).

**Car Insurance** during the 1982/83 financial year worked out to  
 a monthly \$23-\$30 for a medium-sized used car for compulsory  
 and full comprehensive coverage, including a no-claims reduc-  
 tion; larger cars, about \$40 a month. The 1982/83 insurance  
 rate for a new car is calculated at 3.7% of the market price, with  
 a 10% reduction if insured for one driver only and a maximum  
 no-claims reduction of 30%. New olim entitled to a no-claims  
 bonus must submit documentation to this effect from their  
 previous insurance company abroad.

**Car Expenses** among the families interviewed for this article  
 varied between \$85 and \$160 a month for petrol (gas) and ser-  
 vicing, not including major repairs, depending on the amount of  
 local or out-of-town driving. Most averaged 1,000 kms. (650  
 miles) a month. This compares to \$40 to \$130 a month among  
 the same families in mid-1981 and reflects the continual rise of  
 both the petrol price and garage service charges. Clothing ex-  
 penses vary widely. One older couple found that their  
 clothing purchases during the year added up to a monthly  
 average of \$40 (instead of \$20 in mid-1981), and for two other  
 couples \$100 (instead of \$50-\$75 in mid-1981). Parents spent  
 about half the amount on themselves and the remainder on their  
 children, at a monthly average of \$35-\$65. In all cases, old and  
 young, footwear was the largest single item.

There are factory outlets in the main cities and some of the  
 larger towns selling clothing at a 20%-30% discount.

The cost of Education depends on the type of school a child at-  
 tends. Compulsory kindergarten starting at the age of 5 is free,  
 as is elementary and secondary education, secular or religious, at  
 all State schools. Fees are charged for nursery school up to the  
 age of 5 and later again for university and post-high school  
 vocational training. Day-care centers (run by WIZO or Na'amat,  
 the Pioneer Women's Organization) accept infants between 4  
 and 15 months from 7 a.m. to 4 p.m., at a monthly fee of up to  
 \$68. The fees are set by the government, which also provides  
 subsidies. This also applies to the slightly higher monthly fee for  
 children between 15 months and 5 years enrolled in these day-  
 care centers. Private nursery schools for 2-5 year-olds now  
 charge about \$75 a month for 6 mornings a week (as compared  
 to \$30-\$40 in mid-1981). Municipal kindergarten fees are a  
 good deal less. A private metapelite, a nursemaid looking after an  
 infant 5 mornings a week at her own home, now costs about  
 \$75 a month. Home care for 8 hours daily, 5 days a week now  
 costs about \$110 a month in the Jerusalem area, though in the  
 Tel Aviv area the cost can be as high as a monthly \$270 for 7  
 a.m. to 4 p.m. 5 days a week. The going price in Jerusalem for a  
 metapelite coming to the child's home for 8 hours daily, 5 times a  
 week is currently \$180-\$220.

At state-subsidized tuition-free vocational high schools, which  
 teach such subjects as computer science, electronics,  
 mechanics, architecture, clerical work and fashion, the extras  
 students have to pay may amount to around \$8 a month.

University fees for the 1982/83 academic year have doubled  
 from the previous year to \$80 a month. Depending on the faculty  
 and year, books can easily add another \$30+ a month, unless a  
 student is willing to wait his turn in the long queues at the uni-  
 versities' public libraries.

### THE MONTHLY ADDITION

To arrive at an undistorted figure for average monthly ex-  
 penditures, certain items have not been included because they are  
 highly individual and not necessarily essential to Western-style  
 living in Israel. Hence private school fees have been omitted,  
 while the extras for books, sports and excursions are included.  
 Donations to charities and institutions, endowment funds, life in-  
 surance, and other savings plan payments are excluded as not  
 being part of daily needs and dependent on extra cash available.  
 Children's Leisure Time Activities may come to \$35 for one  
 youngster's music or other private lessons a month. Books and

toys can be \$10-\$40 a month. School books, after-school and  
 sports activities and excursions can add \$15-\$40 per month.  
 The cost of Cultural Activities during the 1982/83 concert and  
 theater season has barely changed in dollar terms. A subscrip-  
 tion for the Israel Philharmonic Orchestra was \$70-\$133 for a  
 medium to good seat; for the Jerusalem Symphony Orchestra  
 around \$70; for the Jerusalem Theater \$25-\$45. Single tickets  
 for the Israel Philharmonic are about \$7 for the cheapest and  
 about \$19 for the best seat. Jerusalem Theater and Jerusalem  
 Symphony concert tickets come to roughly \$9 each.

A cinema ticket now costs close to \$3. Annual membership  
 for the museums are up considerably, but one must remember  
 that these fees are really in lieu of donations. They come to  
 about \$15 per person and close to \$25 for the whole family,  
 with additional charges, reduced for members, ranging from less  
 than a dollar to about \$5 for museum lectures, concerts, film  
 shows and other performances. Annual newspaper subscriptions  
 have gone up by 25%, and the big dailies are now charging  
 \$180-\$200.

**Health Insurance** through any of the local health funds poses no  
 problem for the under-60s. Of the families interviewed for this  
 article, one household of 5 now 7½ years in Israel, with 3  
 children between the ages of 5 and 11 and the father self-  
 employed, pays just under \$58 a month. A family of 6 with 4  
 children between 8 and 13 years old, pays \$26, with the same  
 amount also paid by the father's employer. Among the older cou-  
 ples whose children already have their own health insurance,  
 monthly fees range from \$28 to \$60, depending on the length of  
 time they have been members, at what age and which fund they  
 joined. The various health funds have different rates and offer  
 different services.

Problems do arise for oleh pensioners. If they have sons or  
 daughters living in Israel, they may be able to join the same  
 health fund subject to certain conditions. Women over 67 and  
 men over 62 who are olim and not eligible for membership in the  
 various health funds because of their age, can join a special plan  
 of the Histadrut's *Kupat Holim Klalit* at a monthly fee of roughly  
 \$29 for a single person and about \$45 for a family; however,  
 they will have to participate with 15% in the costs of hospitaliza-  
 tion.

During their first 3 years in the country, oleh pensioners can  
 join a special Ministry of Immigrant Absorption health plan,  
 which provides full coverage during that period for a monthly fee,  
 the exact amount depending on the financial situation of the ap-  
 plicants and whether they are single or a couple. The maximum  
 monthly fee has remained roughly \$45, and this amount is the  
 same for a single person or a couple. Where possible, some oleh  
 pensioners from western countries have retained their private  
 health insurance policies with additional coverage to include  
 Israel. This however is relatively expensive.

It must be pointed out to prospective olim with major medical  
 problems that they may not be able to join any of Israel's health  
 funds. Therefore, it is advisable for them to take up this question  
 with the aliyah representative (*shaliach*) BEFORE moving to Israel.

**Dentist Fees** are likely to be less of a budget item for pen-  
 sioners, but can be substantial for families with growing children.  
 Nevertheless, the monthly outlay of older couples appears to  
 have gone up from the previous \$10 to a current \$20. In families  
 where 2 or more children need regular orthodontic care, it can  
 come close to \$100 a month.

At current prices, having a tooth capped or crowned can come  
 to \$400, while a filling can cost \$28.

**Mortgage payments** vary widely as old unlinked loans have  
 become cheap due to continued currency devaluation. More re-  
 cent mortgages usually add from \$100-\$300 to the monthly  
 budget, depending on the size, type and location of the home  
 and whether it was bought on the private market or through  
 Ministry of Absorption channels.

Rental payments vary widely. More information on this subject  
 will appear in the column on Housing (Part III of this series).

### MISCELLANEOUS

Most households set aside an arbitrary sum for unforeseen minor  
 purchases and repairs, small gifts, pocket money for the children  
 and other odds and ends. Varying from \$15 to \$55 a month  
 among the families interviewed, these amounts are included in  
 the monthly budget. None of these families pay the university  
 tuition of their student sons and daughters, who all earn enough  
 from part-time work to cover their fees.

Excluding the items mentioned above, monthly expenditures at the  
 time of writing came to an average of \$800 to \$860 for a family  
 with 1 child still living at home, and \$1000 to \$1300 for a family  
 with 3-5 school-age children. This represents an increase of just  
 over 10% since mid-1981.

Monthly living costs for older couples, however, have risen by  
 about 30% since mid-1981 and in dollar terms now come to  
 anywhere between \$800 and \$1000.

All the families interviewed own a car and live in well-appointed  
 3 to 8-room apartments in good neighborhoods.

New and prospective olim planning to settle in rural areas should  
 note that living in a *moshav avdim*, a workers' village (usually  
 agricultural), costs the same as in urban areas. Living in a  
*moshav shitufi*, a collective village, or a *kibbutz* is a good deal  
 cheaper.

(S.L.)

THE ANCIENT Greeks thought it  
 had a soul; modern chemists believe  
 it contains secrets of organic  
 growth; in the Baltic region it is  
 worn as protection against goitre;  
 entomologists rely on it to extend  
 their science into the far reaches of  
 prehistory.

Amber — the subject of ancient  
 myths and folk tales and the object  
 of modern scientific research —  
 valued throughout the ages for its  
 beauty and supposed medicinal  
 properties, had humble beginnings.  
 It started out as resin exuded by dis-  
 eased trees; when the trees fell into  
 a nearby sea, the resin became fos-  
 silized.

Around the Baltic Sea, source of  
 the most highly prized amber in the  
 world, this process took place 55  
 million years ago. But Israeli amber,  
 part of the Middle Eastern  
 mesozoic amber belt extending into  
 Lebanon, is more than twice as old.  
 It has recently been discovered in  
 four locations, as droplets and  
 nodules ranging up to several cen-  
 timetres in diameter, disseminated  
 in rock.

An interest in these new finds has  
 brought Joan Todd, professor of an-  
 cient history at San Jose State  
 University in California, to Jeru-  
 salem.

Her passion for the subject dates  
 back 10 years, when she was asked  
 to speak in Stockholm at the In-  
 stitute for Baltic Studies. She tried  
 to choose a topic of universal in-  
 terest, and settled on amber.

"Studying amber is so interesting  
 because it is an interdisciplinary ef-  
 fort," she says. "It involves the  
 combined knowledge of geologists,  
 paleontologists, entomologists,  
 organic chemists, historians,  
 archaeologists, ethnologists and  
 others."

As a visiting fellow at the W.F.  
 Albright Institute of Archaeological  
 Research, she is using her six-month  
 stay to learn everything she can  
 about Israeli amber, as well as to  
 study Baltic amber finds here.

"I've already found over 100  
 pieces of amber in museum col-  
 lections here," she says excitedly,  
 "covering all periods from about  
 the 14th century BCE to the 15th  
 century CE." Some of the pieces  
 were previously not recognized as  
 amber because the fossilized resin  
 sometimes resembles carnelian (a  
 dark-red stone often used for seals),  
 glass, or simple polished stone.

Describing the pieces in the col-  
 lection at the Rockefeller Museum  
 she says: "Some of the pieces there  
 were amulets, and almost every  
 item has a hole in it, meaning that it  
 was worn. One of the most in-  
 teresting items in the collection is a  
 necklace of carefully carved pieces  
 which includes one piece that is just  
 an unworked lump."

ARE THE ITEMS found here made  
 of local amber, or did they originate  
 in the Baltic region? Similar ques-  
 tions have been asked by historians  
 about amber items found  
 throughout Europe and the  
 Mediterranean.

"Historians are interested in the  
 movement of amber artifacts in the  
 ancient world because amber is the  
 only material that travelled from  
 Northern Europe to the Mediter-  
 ranean as early as 1800 BC," explains  
 Todd. The International Consor-  
 tium for Amber Research is plotting  
 every find of Baltic amber to dis-  
 cover trade connections and travel  
 routes between countries in early  
 times.

But the naked eye cannot dis-  
 tinguish between Baltic and the  
 more than 50 other kinds of amber  
 in the world, just as it often fails to



## Stone with a soul

Amber was valued for its beauty by the Romans and revered by ancient Greeks  
 for its ability to hold electricity. Arabs use it against jaundice. ESTHER  
 HECHT looks at a magical, multipurpose stone that started out as resin.

differentiate between genuine and  
 fake amber. In the 1960s, American  
 chemist Curt Beck developed infra-  
 red spectroscopic analysis to iden-  
 tify Baltic amber. His test, which is  
 relatively simple and inexpensive,  
 has been invaluable to historians.  
 No similar test has yet been  
 devised for Israeli amber, which is  
 very similar in chemical composi-  
 tion to Baltic amber, though multi-  
 variate analysis, which is much  
 more complicated and expensive  
 than Beck's test, might do the trick.  
 Todd has taken minute samples  
 from items found locally for testing  
 when she returns to the U.S.

have been found in amber. "In one  
 case," relates Todd, "a piece of  
 amber included a fly bitten by a  
 mite. Resin flowed into the fly  
 through the bite hole, thus preserv-  
 ing the interior of the insect as well.  
 Cross-sections of this fly show the  
 cell nuclei, and even the  
 chromosomal pattern."  
 Amber inclusions were so valued  
 by collectors in the Renaissance  
 that there was a great temptation to  
 market fakes. A cavity was gouged  
 out of a lump of clear amber, a tiny  
 animal was inserted, the remaining  
 space was filled with linseed oil and  
 the hole was carefully plugged.

Today fakes are far more  
 sophisticated. George Poinar,  
 professor of entomological  
 pathology at the University of  
 California in Berkeley, discovered a  
 jeweler in that city who was selling  
 synthetic copal (another kind of  
 resin) inclusions labelled *echt Bern-  
 stein*, genuine amber.

The counterfeit pieces were the  
 product of an interdisciplinary ef-  
 fort in Germany. The chemical  
 balance was almost right, and  
 someone with a knowledge of en-  
 tomology had carefully removed  
 any parts which might identify the  
 included insects as modern. Poinar  
 sued the jeweler, arguing that such  
 fakes would undermine the science  
 of entomology.

EVEN FOR the layman who wants  
 to buy amber merely for its beauty  
 there are many pitfalls. Todd herself  
 wears a necklace of Baltic amber  
 which she uses to demonstrate the  
 astonishing range of colours. The  
 pieces run the gamut from black to

green (the most prized colour  
 today) to yellow, and include mix-  
 tures that are almost in-  
 distinguishable from polished stone.

"There is some genuine Baltic  
 amber on the market in Israel, some  
 of it brought in by immigrants from  
 the Soviet Union," says Todd, "but  
 buyers should beware of dealers'  
 demonstrations of authenticity.  
 Static electricity (the Greeks called  
 amber *elektron* and in the Bible it is  
 referred to as *hashmal*), aroma when  
 burned and colour are not infallible  
 guides."

"It should be very light and warm  
 to the touch, warming up rapidly as  
 you hold it. The colour should be  
 warm, glowing, and the edges  
 should be smooth. Genuine amber  
 is very easily scratched."

BURYING amber with the dead is  
 a Baltic practice going back to  
 neolithic times. The custom spread  
 throughout the ancient world; more  
 than 1,400 amber beads were found  
 in a single grave in Mycenae. It has  
 also been found in tombs in this  
 country.

But amber was equally valued for  
 its supposed ability to help the liv-  
 ing. Pliny laughed at the Romans  
 who were willing to pay so much for  
 amber merely because of its beauty  
 (they had a predilection for cloudy  
 yellow amber, and Roman ladies  
 tried to copy the colour in their hair  
 dye); but he praised its antibacterial  
 qualities. Local Arabs burn amber  
 and inhale its fumes as a cure for  
 jaundice.

"The chemist Beck, intrigued by  
 the notion that the resin contains  
 the secret of the tree's growth,

thought it might also help to explain  
 the mystery of cancer," says Todd.  
 "Today fresh resins are being used  
 in cancer chemotherapy, and it is  
 possible that fossilized resins may  
 even be tried."

THE ANCIENT Greeks revered  
 amber partly for its ability to hold  
 electricity and thus cause other ob-  
 jects to move. According to Aristo-  
 tle, anything that causes other  
 things to move has a soul. It is no  
 wonder, then, that amber figures  
 prominently in ancient myths, says  
 Todd, and she recounts the story of  
 Phaethon, son of Helios the sun  
 god, from Ovid's *Metamorphoses*.

Phaethon, who wanted to make  
 certain that Helios was his father,  
 said to the sun god: "If I am your  
 son, I should be able to drive your  
 chariot and draw the sun across the  
 sky."

But when he tried to do so he was  
 unable to manage the horses, and  
 drove first too near the earth,  
 scorching all the trees, and then too  
 near the sky, burning it. To save the  
 world from further destruction,  
 Zeus plunged the chariot into the  
 sea, and Phaethon was drowned.  
 His mother and sisters were inconsol-  
 able, and when Jove could bear  
 their weeping no longer he turned  
 them into trees. Ovid's tale ends:

As bark closed over lips their  
 tears still ran

Tears that were drops of amber in  
 the sun

Fallen from green sides and  
 branches of young trees,  
 To flow in clearest waters of the  
 river

And later worn as jewels by  
 Ruman brides.

A Baltic myth tells of a king who  
 lived under the sea in an amber  
 palace. His daughter fell in love  
 with a fisherman, but the king was  
 opposed to the match. The princess  
 ran off with the fisherman, and the  
 king disowned her, hacking his  
 palace to pieces in his grief and  
 anger. The big pieces of amber  
 (there are amber boulders in Den-  
 mark) are remnants of the palace.  
 The little ones are the tears of the  
 princess.

"AMBER figures in Jewish tradi-  
 tion, too," says Todd. One of the  
 stones in the *merkava* — the chariot  
 in Ezekiel's vision — was probably  
 amber. Gershom Scholem, writing  
 on Jewish mysticism, talks about  
 Caballists going to the seashore to  
 pick up amber.

And every devout Jew, as part of  
 his morning prayers, recites the  
 recipe for the incense used in the  
 Holy Temple: "The incense was  
 composed of eleven kinds of  
 spices...A minute quantity of Jordan  
 amber (*kippat hayarden*) was also  
 required."

What exactly is *kippat hayarden*?  
 Some rabbinic commentators say it  
 was a spice growing on the banks of  
 the Jordan river; others claim it was  
 a kind of oil shale; still others claim  
 it was the excretion of a fish (*emhra*)  
 — perhaps having in mind  
 ambergris, which is an aromatic  
 substance found in the intestines of  
 whales.

But, claims Todd, it could have  
 been the fossilized resin we know as  
 amber, washed down from the  
 southern slopes of Mt. Hermon and  
 the eastern escarpment of the Naft-  
 tali mountains into the Jordan,  
 where it could have been panned  
 and used as a component for in-  
 cense in the Temple.

Professor Todd would like to  
 learn more about family and ethnic  
 traditions related to amber use. She  
 can be reached by mail at the  
 Albright Institute, 25 Salah ed-Din  
 Street, Jerusalem, until June. □



IT MAY seem a little childish to skewer a book with whose main points one is in agreement, particularly when its author "is donating all [relevant] royalties... to the Education Fund of UNRWA," and which so frequently and up-provingly quotes the reviewer to buttress her arguments.

To be sure, the invasion of Lebanon last June, as one critic put it, was a "low point in the moral history of the Jewish people." The PLO, after concluding the cease-fire with Israel along the northern border in the summer of 1981, had offered the Begin government no provocation which could reasonably justify the destruction inflicted by the Israeli military machine on Palestinian and Lebanese inhabitants of Lebanon south of the Beirut-Damascus highway.

The war, quite obviously, was planned long before and had little to do with the immediate peace of Galilee, where no civilian or soldier had been killed by PLO fire between July 1981 and June 5, 1982. It had a great deal to do with the intention of Begin and Sharon to smother the PLO so as ultimately to facilitate Israeli annexation of the West Bank and Gaza. The history books will shape future generations' ideas about whether the expenditure of about 500 young Israeli lives, and those of thousands of non-combatant Palestinians and Lebanese in southern Lebanon and Beirut, of a great deal of money, and much international goodwill, was necessary or even worthwhile in the light of intended goals and actual accomplishments.

Ironically, the war, whose result has been the Reagan peace plan of September 1982, and greater moderation towards Israel on the part of the PLO and the Arab world in general, may well prove a catalyst. It may ultimately — who knows — lead to a more comprehensive Israeli-Arab peace based on a reasonable territorial compromise in the West Bank and in Gaza. This would certainly be remote from Begin's original purposes.

JANSEN'S BOOK, however, looks fixedly at the present and the recent past, and for the most part avoids analysis and consideration of a future which may include a surprising amount of mutual accommodation.

She avoids discussion of the Israeli-Syrian battle, which was Begin's payment of an "old debt" owed the Syrians since they rejected Philip Habib's entreaties in 1981 to quietly withdraw their AA missile batteries from Lebanon. Rather, Jansen focuses on what she forthrightly calls "an indictment of what the Israeli military juggernaut did to the inhabitants of southern Lebanon... as it rolled northwards to Beirut and then what it did to the citizens of Beirut."

Along the way, she makes some old points well and introduces some new ones worth consideration.

"Just because the (military) disparity between Israel and the PLO was so obvious, the Israelis," she writes, "in the second week of the war began putting out stories about the seizure of enormous stores of arms hidden away by the PLO." IDF officers; to their lasting shame, told American audiences of "one million" weapons seized in PLO arsenals. Begin later reduced this to weapons sufficient to arm "five divisions"; later still, the IDF officially estimated the loot as enough for five brigades (or some 20,000 troops). Even more modestly,

## Tendentious case



**THE BATTLE OF BEIRUT** by M. Jansen. London, Zed Press. 142 pp. No price stated. Benny Morris

*Ha'aretz* military correspondent Ze'ev Shiff, in the most accurate accounting, quantified the haul at weapons sufficient to arm one lightly armed infantry division, say 12,000 troops. PLO "armour" actual stood at several dozen World War II vintage T-34s, and several dozen more T-55s (from the 1950s), which compared rather poorly with the IDF's 4,000 advanced main battle tanks (according to International Institute of Strategic Studies figures).

As to guns, the PLO apparently fielded about three dozen 130 mm. long-range Soviet pieces, and some 26 multiple Katyusha launchers — certainly a threat to the peace and quiet of Galilee residents (had the PLO been provoked into action, as it was by the Israel Air Force on June 4-5, 1982), but hardly a threat to Israel's existence. In all previous wars, it was a threat of this kind which rallied the nation to the flag, and prompted the launching of IDF armoured columns into Sinai, the West Bank and the Golan.

Israeli spokesmen have, since June, blamed the PLO for all the massive destruction, and the deaths of civilians, caused by IDF aerial and artillery bombardment of cities and refugee camps in Lebanon. The PLO, it was maintained, positioned in units, depots and HQs in these civilian centres. A heavy civilian toll had to result from hitting the PLO. Jansen quite rightly argues that Israeli mastery of the skies, and Palestinian-Lebanese realities, made PLO positioning of its bases and HQs in the refugee camps and cities inevitable; guerrillas could not operate in the sparsely-vegetated countryside because of Israeli air power.

Israeli leaders knew how the PLO was deployed. They knew that their decision to carry out the invasion would result in thousands of civilian deaths. And, as Jansen points out: "When the Israeli army [later] moved into built up areas" in Beirut's suburbs, the IDF "sited its artillery and tanks, its headquarters and supply depots, among civilian residential buildings..." In short, circumstances dictate deployment.

It is worth noting, in similar fashion, that Israeli spokesmen repeatedly condemned the PLO's training and use of 15- and 16-year-olds — even 12- and 13-year-olds — as auxiliary and front-line fighters. But didn't the Hagana, the IZL and

the Lehi use teenagers also, and boast afterwards of their exploits and self-sacrifice on behalf of the Cause — which was also one of "national liberation"?

I think this is a good example of what local spokesmen mean, in their attacks on the foreign media, by the phrase "double standards."

IT IS in the context of the PLO-IDF struggle in that first week of the war that Jansen makes her first serious mistake, and first displays propagandist intent. She writes: "In the end, the 'defeated' Palestinian guerrilla was confirmed in his belief that, man to man, he was a better and braver fighter than the Israeli, who had only prevailed because of his vastly superior weaponry. This is why the fighters left Beirut with their heads held high."

Jansen concludes her chapter on the toll of the war with the following stark numbers: "12,000 killed, 40,000 wounded, 300,000 homeless and 100,000 without shelter, and several hundreds of thousands destitute."

IDF figures, published in June, July and August 1982 were notoriously inconsistent, tendentious and misleading. The IDF Chief of Staff, Rafael Eitan, on June 19th, spoke of some "2,000 terrorists" killed. A week later, Aluf Aharon Yariv, drafted for the occasion, spoke of "1,000 terrorists killed."

At about the same time, Israeli officials spoke of about 460 Lebanese citizens killed in southern Lebanon, excluding Beirut. Later, the figure was "revised downwards," by Economic Affairs Minister Meridor, to 231 dead.

How many civilians died or were injured in the IDF siege of Beirut from June to August 1982, the IDF never attempted to estimate. Lebanese official sources estimated the dead in Beirut at thousands, and the total for the war at around 12-15,000, but this was always dismissed by Israel as inflated. Jansen never convincingly argues her figures. They seem high, just as the IDF's partial figures for the south, excluding Beirut, have always seemed low.

Say "only" 3,000 Lebanese citizens — uninvolved non-combatants in every sense — died in the war. How would Israelis react to a future war between Jordan and the Palestinians in which 3,000 Israeli bystanders perished? Could such a slaughter of innocents be regarded as "justifiable"?

JANSEN'S TREATMENT of the siege of Beirut involves a basic misunderstanding, Israel, she believes,

"never seriously considered" launching an all-out ground assault on West Beirut. "The threat of fighting the Palestinians in the streets was always just propaganda — to make people do what they [Israel] wanted without having to fight."

Of course, it is true that, during the siege, Israel constantly employed the threat of an eventual IDF ground assault on the city to persuade the Moslem Lebanese and the PLO hierarchy into exerting pressure on the PLO to evacuate Beirut.

It is true also that the Israeli cabinet and the IDF General Staff were loath to order the paratroopers and armour into the city in what all anticipated would be an extremely costly operation — for the IDF, the Palestinians and the Lebanese, and for Israel's standing in the world.

But just as clearly, Israel was bent on the PLO's evacuation as one of its "newly-discovered" war aims. An assault had been planned, and would have been carried out, had the PLO persisted in its refusal to evacuate.

That, as Jansen should have understood, was why Aluf-Mishne Eli Geva chose to give up his command. He didn't want to find himself in a position where he would have to refuse to obey an order, which he felt was about to be given, to take part in an assault which he opposed.

BUT AS Jansen has noted, the artillery and aerial devastation of the western districts of Beirut up to the coast at Ras Beirut seems to have had a purpose in addition to that of forcing the PLO to evacuate, and of persuading the Lebanese Moslems and the Americans into putting pressure on them. In the last days of the siege, particularly in the second week of August, the IDF, on Sharon's orders, seems to have gone in for a bit of old-style mass bombing. How else explain the massive strikes of August 12 and the preceding days, when Habib for all practical purposes had already concluded the terms of the agreement for the PLO evacuation.

"Sharon," writes Jansen, in an attempt to grasp his mentality, "sought vengeance against the people of Beirut who refused to be bombed, starved and terrorized into leaving their city... Sharon wanted to cause the maximum suffering to the hapless and steadfast people of West Beirut..."

I remember clearly how we lay on a knoll just east of Kafr Sili with our mortars, staring up at the sky as the bombers weaved among their flares, looping and diving onto the districts below. It seemed to go on forever, that August 12, and we couldn't really understand what was happening. There was no answering fire from PLO fighters in the besieged capital; and the radio had already broadcast details of the PLO agreement to leave.

Eventually, so we were informed, Reagan called Begin and ordered him to stop, and the destruction stopped. Maybe it was a last dose of fear which Sharon was administering, not so much to "the people of Beirut" as to the Palestinians, who had for years sown terror in Israel, and who continued to represent the primary political threat to Israel's existence and legitimacy.

WHEN we reach the September of Bashir Jemayel's assassination, and the subsequent massacre at Shatilla and Sabra, her grim subject gets the better of Jansen, and reason is jettisoned.

She writes about the assassination: "It was immediately assumed by Moslem and Christian Lebanese alike that the attack was the work of Israel. For many, Jemayel became a national hero who had paid with his life for standing up against the latest foreign occupier. An Israeli radio correspondent, Jack Katzenell, reported on 25 September that 99 per cent of the Christians he questioned in East Beirut believed that Israel was responsible for the killing." Again she asserts: "... Beirut was quiet on Tuesday night, because it was obvious to Beirutis that no Moslem could have carried out the murder." Jansen doesn't provide a shred of evidence for this assertion.

She goes on to argue that the subsequent entry of the IDF into West Beirut was a "question of psychology, of Sharon's psychology." For 10 weeks the PLO and the Beirutis had successfully defied the IDF. It "was bad for the morale and reputation of the Israeli armed forces, and equally for Sharon's image as a forceful, thrusting commander. So West Beirut had to come under Israeli dominance..."

Jansen goes on to hint that perhaps Israel occupied West Beirut to prepare the ground for the massacre — that Israel went in to "inflict on the Palestinians the terror and shock that the killings were all too successful in bringing about..." This is clearly absurd.

However, earlier she does rightly point out that the official explanation of the entry — that it was to protect the population — was given the lie by the massacre. So was Sharon's subsequent explanation that the IDF went in to root out "2,000 terrorists" who had remained behind. For the IDF certainly never found those terrorists, and neither did the Phalangists, who encountered practically no opposition when they shot their way through Sabra and Shatilla.

Jansen refrains from blaming Israel directly for the massacre, but does compare Sabra and Shatilla to Deir Yassin. In both cases, she points out, Begin said "he knew nothing of it until after the fact." And indeed Begin had been at pains to prove to the commission of inquiry examining the Beirut massacre that he had no knowledge of it until after it had ended.

JANSEN CONCLUDES her book by laying all her cards on the table: "The long-term objective of Israel's onslaught on the Palestinians in Lebanon is to be found in a document submitted by the World Zionist Organization to the Versailles Conference in 1919 on the future boundaries of the Jewish homeland... This delimitation, that has never been renounced by the Zionists, thus comprises almost all of southern Lebanon, including the Litani River, the (Syrian) Golan Heights, and both the east and west banks of the Jordan River."

Jansen seems to be saying that this is the ultimate territorial aim of the Israeli government rather than, say, of Teliya extremists. It is only because of the image that Begin has presented to the world that she can allow herself to make this statement, and that many of her readers in the West will no doubt believe her.

The Battle of Beirut is not a serious book. It is a patchwork affair, made up of translated and woven together press cuttings from the Israeli and international press. Occasionally it does offer insights into the course of the war, but its overall tendentiousness tends to blur whatever enlightenment it may offer.

I MAY as well admit to having a strong bias in favour of Chaim Raphael, not only on the strength of his remarkable output of excellent Jewish books but also because he was once Cowley Lecturer in Post-Biblical Hebrew at Oxford, where I had more than a nodding acquaintance with two of his successors, Chaim Rabin and David Patterson. They have all made their mark in contemporary Hebrew scholarship, but Chaim Raphael is surely one of the most brilliant and versatile writers on Jewish culture that Anglo-Jewry has ever produced.

Since 1967, he has published a series of lively, stimulating and thoughtful works, including *The Walls of Jerusalem, A Feast of History*, and, most recently, *Encounters with the Jewish People*. Commingled in each of these are broad and profound learning, original insights, a fine narrative style and much evidence of the writer's own solid roots in Jewish life and Jewish values. Still busily engaged in research and writing at the age of 75, with a distinguished British civil service (Foreign Office and Treasury) record as well as two academic careers and half a dozen detective thrillers to his credit, Chaim Raphael is one to be admired and envied.

In *The Springs of Jewish Life*, which unlike so much familiar historiography is not an almost unrelieved tale of woe but virtually "a cheerful look at the Jews," Raphael sets out to find the answers to two questions: Where do the Jews get their will to live, defying every attempt to destroy them and every seduction into safe anonymity? And how was the spirit that comes out in the Jewish will to live forged in antiquity and kept alive until today?

The first eight chapters of this book discuss the Bible's impact on Jewish life, the broadening concept of Torah, Judaism's development in the Babylonian *galut* and Ezra's fight to restore the centrality of Zion, reactions to Hellenism, the confrontation with Rome, the emergence of Jewish sects and parties, issues and events that led up to the destruction of the Second Jewish Commonwealth, the "parting of the ways" between

## A cheerful look



**THE SPRINGS OF JEWISH LIFE** by Chaim Raphael. London, Chatto & Windus/The Hogarth Press. 288 pp. £12.50.

Gabriel Sivan

Judaism and Christianity, and the practical steps taken by the rabbis to ensure Jewish national and religious survival in the new *galut*.

THROUGHOUT THIS extensive, but concise and absorbing survey, the author makes many important points. There is, for example, the curious fact that whereas *Kohélet* (Ecclesiastes), a book which "echoes the mood of stoic philosophy," was admitted to the Hebrew Bible, *The Wisdom of Ben Sira* — a Torah-centred work much

quoted by the rabbis — was not, and has come down to us only through the Greek Apocrypha. Then, quoting the relevant literature, Jewish and non-Jewish, ancient and modern, he analyses the character of Jesus, determines his position on the extreme edge of Pharisaism, and indicates why the Nazarene sect lost ground to Pauline Christianity, which reached an accommodation with pagan Rome and dogmatically severed all ties with Rabbinic Judaism.

Of more vital interest to our generation of the Third Jewish Commonwealth, *Medinat Yisrael*, is a different question: Could the great rebellion against Rome have been avoided, and did the Jews of the first two centuries CE have no other option? Raphael disagrees with those who "play wistfully" with the hypothesis that a more realistic at-

titude towards the Roman Empire would have prevented the *Herban* and made the triumph of Gentile Christianity less likely. He believes that Roman tolerance has been overrated, that Judaism's distinctiveness brooked no Pauline accommodation with idolatrous rulers and that, even before the destruction of Judea, the existence of dispersed Jewish communities made possible a new type of faith community in the Diaspora.

Especially telling are Chaim Raphael's accounts of the Roman siege of Jerusalem and of Professor Yigael Yadin's discoveries at Masada and Nahal Hever. Thanks to Yadin, Bar Kochba has now emerged from the shadows and the horrors of the second war against Rome have come fully to light. Furthermore, Rabbi Akiva's legendary support for Bar Kochba as Israel's "King Messiah" — based on a Talmudic anecdote (*TJ Ta'anit*, 4, 7:68d) — should be seen not as a "Zionist" declaration, but as a piece of the messiah-warrior who was doomed to failure. In thus reassessing Akiva's "role in promoting Bar Kochba's rebellion," the author boldly negates the heroic tradition espoused by so many Jewish historians of our time, Cecil Roth and Salo Baron among them.

THE LAST three chapters of Raphael's book emphasize those factors which have made for Jewish survival in *galut*, the "dynamics of Jewish history" still visibly at work today. Such factors include the basic doctrines of Judaism which have given rise to "instinctive loyalties." Sabbath and festival observances together with other standard ritual practices, daily worship and preservation of the Hebrew language. If, says Raphael, "the springs of Jewish life are in full flow today," that is because prayers, rituals and common experiences can be shared by all Jews involved with tradition, whether at home or in distant parts of the world. The *Klal Yisrael* sense of community has, he believes, affected many Jewish secularists and induced Reform Jews to lay new stress on Hebrew and ancient rituals.

Nevertheless, Chaim Raphael has added one more splendid work to his roster of publications, which every intelligent Jew (and non-Jew) would do well to read. May he be granted another 45 years of creative and stimulating scholarship. □

Fortifying this sense of community, of course, is the modern Jewish experience of Hitlerism and the Holocaust, followed by the establishment of the State of Israel. Though not mystical by nature, the author stands "in reluctant wonder" before those whose kabbalistic view of Exile and Redemption proved more valid than the rational concept of Jewish history. "I accept, then, in the grimness of hindsight, that there was always a diabolic theme working itself through in Diaspora existence toward some explosion that would make every other Jewish suffering look peripheral... To most Jews, something miraculous, close to Redemption, has already happened with Israel. If the ultimate in horror was an overflow of Diaspora history, that history has been reversed — redeemed — by the existence, the status, and the achievements of this Jewish State."

*The Springs of Jewish Life* concludes with a brief assessment of the paradoxes of Jewish Enlightenment and emancipation, the fate of East European Jewry, the rise of the Zionist movement and the new balance in Jewish life between Israel and American Jewry.

Appended at the end are short descriptions of the Jewish festivals and fast days, a list of footnotes to the chapters which will be of interest to the more serious reader, five pages of useful bibliography and an index.

These days, unfortunately, few books appear without numerous misprints, and here I could not fail to spot various errors, such as "annointed," "Encyclopedia Judaica" and "presumptions." The footnote on page 63 is left suspended in mid-sentence; another, on page 220, substitutes "Maimonides" for "Mohammed." Even more annoying, however, is the use of an excessively small typeface — presumably a current publisher's dodge to save good quality paper. Authors should be alive to this dubious practice.

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## Making them cry

**THE STATE OF THE JEWS** by Marie Syrkin. Washington, New Republic Books/Herz Press 368 pp. No price stated.

Dan Leon

ing world in which we live. She would have gone to Camp David but the initiative was Sadat's.

I regard Golda as a negative factor in Israeli politics but as a person of courage, stature and, in her own way, charisma. This is why I was so disgusted by the degrading portrait presented on an American TV programme which gave us a crude, shallow, distorted and wholly inauthentic picture of this woman, who was endowed in real life with such a powerful personality and unusual leadership gifts.

Only five pages of this work actually deal with Golda. Nevertheless, the dedication is highly significant. To my taste, Marie Syrkin has all the advantages, and all the disadvantages, of the old school of Labour Zionism, personified by Golda. This may explain why, contrary to what is customary,

I found that the further back in time, the more interesting the material in *The State of the Jews*. I consider the first section, "In the Camps," on the post-1945 European DP camps, more interesting and revealing than Parts 2 and 3 ("Of Israel" and "The Argument"). The latter deals with Toynebe, Hanna Arendt, I.F. Stone and terrorism, the former with subjects like partition, immigration, the Arab refugees, the Palestinians and the Revisionists in power.

Of other material, I read the section on "The American Scene" with interest (even if some of it is dated), especially the lovely piece "Make them cry! Notes of a fundraiser." The author was "shipped to a sizeable midwestern city, where she was assured everything was in the doldrums... The hard-boiled businessman who had listened with exemplary self-possession to my tales of Dachau and Cyprus turned to each other misty eyed... My sympathetic neighbour, the wholesale butcher, wept unabashedly into a large handkerchief. The ice was broken. Man after man, shaken to his depths, raised his pledge... The

chairman kept repeating "God will help". Finally it was all too much for me and I began to cry. By the banks of capital, we sat down and wept; aye, we wept when we remembered Israel."

MARIE SYRKIN is quite at home in the literary world, and it is a shame she didn't include in this book some of her superb translations into English of Alterman's poems on contemporary Israeli affairs.

The author is, of course, the daughter of Nachman Syrkin (1868-1924), one of the few Socialist-Zionists who attended the first Zionist Congress, and an outstanding theoretician of this stream in Zionism. (Unlike Ber Borochov, who was compared by Zionists to fighting the new Left in the 1960s to a Jewish Che Guevara, Syrkin was not a Marxist. In the ebb and flow of Jewish history, both Borochov and Syrkin were to present outstanding analyses and to make gigantic errors in their prognoses. Syrkin, however, tried to picture what sort of society the Zionists should build in Eretz Yisrael. Jabotinsky, on the other hand, taught how to set about winning a State but had no clear idea as to how it should function socially.) Marie Syrkin shows in her

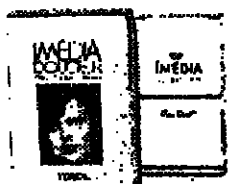
chapter, "The Socialist Roots of Zionism," that she remains firmly within her father's ideological tradition. These varied essays, even if general in character, are imbued with a definite ideological orientation. Everything, of course, changes, and the author notes that she has "made no attempt to reconcile these evolving attitudes... It is to be hoped that this method has not only historic merit but provides a better perspective on the fundamental questions still being argued."

Yes and no. Essays written over a period of three decades (1947 to 1979) may, or may not, have the impact which they then carried. Neither do we find any guarantee that, among so many essays, those written at a particular time or on a special subject leave a more lasting impression.

Some earlier pieces wear well; in my subjective judgement not all the later ones extricate themselves from the conventional. This is a book with broad horizons, and, if one judges it as such, it is on the whole a good book and a parts very good. It provides a well-written and well-rounded Zionist outlook on life, on the Jewish people and the Jewish State and offers a learned, yet never over-academic, treatment of the state of the Jews in our times. □



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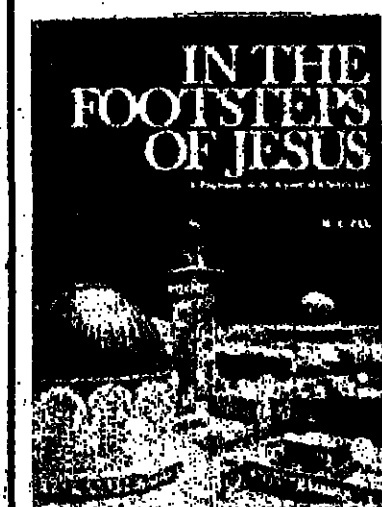
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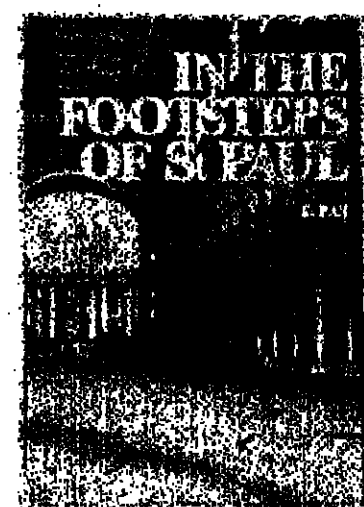
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Steinmatsky

## Radical journals

A 1973 CIA report on the underground press that flourished in the turbulent America of the Sixties concluded that the vitality of the alternative press was "directly proportional to the health of the radical movement in general," and therefore the press was moribund.

But what the report didn't discuss, as Mr. Rips points out, is the systematic campaign by government agencies to sabotage and disrupt most of the radical newspapers that arose out of the anti-Vietnam war movement and the "youth revolution" of that period.

Using the Freedom of Information Act to obtain FBI files on 51 newspapers, Rips provides details of the government campaign, from "disinformation" to the use of agents provocateurs.

Rips is coordinator of the Freedom to Write Committee of PEN American Center. His book includes pieces by the writers Aryeh Neier and Angus Mackenzie, Allen Ginsberg, and Todd Gillin, the author of *The Whole World Is Watching*, a book on the New Left and the media.

Gillin, a founder of Students for a Democratic Society, worked on the *San Francisco Express-Times*, which he calls one of the most

UNAMERICAN ACTIVITIES: The Campaign Against the Underground Press by Geoffrey Rips. San Francisco, City Lights Books. 176 pp. \$7.95.

Louis Rapoport

sophisticated of the underground weeklies. "A terrible beauty was born" out of the attempt to make that paper a synthesis of New Left political values ("peace, national self-determination, equality, ecology") with the healthier aspects of the so-called cultural revolution.

It was an important paper in 1968, when the Bay Area was the focal point for the so-called hippies, the Berkeley and San Francisco State student activists, the Black Panthers headquartered in Oakland, the women's liberation movement, and the Chicano movement. The staff represented various political ideologies — with a strong leaning towards anarchism.

I WAS a columnist on the paper, and can say that the staff comprised people who were very serious about making a revolution (some still are). Today, the alumni write for the media or compose novels or

teach in universities or work in the grape fields or battle for their sanity. It doesn't seem odd to me that the government, whose overthrow was deemed desirable by all of us, should play "hardball" with its opponents. Mr. Rips, in his laudable defence of civil rights and the freedom of expression, doesn't deal with this.

A few years ago, I sent away for the FBI file on the *Express-Times* under the same FOIA, and was disappointed to see how thin the file actually was. Most of the articles were by Eldridge Cleaver or Jerry Rubin. There was only one article by editor-writer Marvin Ganson, a brilliant reporter and a founder of the New Left. It was an article written a week before Robert Kennedy was assassinated, and it described him as if he had already been killed — the illustration showed a picture of RFK in a coffin. No wonder the FBI clipped that one.

Much of the material in the last years of the underground press was pure garbage: national celebrations of Huey P. Newton's birthday, interviews with freedom fighter Charles Manson or the fleeing prophet Tim Leary. But there was also some great stuff — and the papers contributed to the awareness of a war that almost destroyed Southeast Asia, and might have done the same to America.

This book is a valuable addition to the literature on that critical historical period.

## Gaels of laughter

IT IS indisputable that the R.M. stories deserve their place in Dent's Everyman library. They have retained their freshness in the 84 years since Edith O'Enone Somerville and Violet Florence Martin (Somerville and Ross) first published them in *The Badkinton Magazine*.

Another proof of their durability is that they are one of the first literary works to be adapted by British TV's Channel 4.

All the stories revolve around the life of a retired young British army major, who has been awarded the now defunct post of Resident Magistrate, and his family and friends. The R.M.'s job was to sit in with the other magistrates at the Petty Sessions.

The author's observations seem almost Dickensian in their detail.

SOME EXPERIENCES AND FURTHER EXPERIENCES OF AN IRISH R.M. by Somerville and Ross. London, Dent. 377 pp. £2.50

Tony Kutner

But this is where the similarities end. Somerville and Ross have chosen to view Ireland through the eyes of the Protestant landowning class, and seldom step into the shoes of the peasants described.

This is both the strength and the weakness of the stories. We all take pleasure in the mistakes of others, and this banana skin psychology allows us to laugh at a Catholic peasantry to whom we feel superior. But on the other hand it seems callous to be amused by people who were pushing a Celtic revival and struggling towards independence in

the very period when these stories were composed. Admirers of Yeats and Joyce might not be amused by Somerville and Ross.

A contemporary analogy might clarify this. Two white South Africans publish a series of stories about the charmingly simple Blacks who are their servants and tenants. They don't attempt a study of their aspirations, they describe only those simple and endearing qualities which make the Blacks objects of paternal affection and fun. Clearly this would be unacceptable.

The separation of art from the circumstances in which it was created is what saves the R.M. stories. They have a classical wit and clarity. Somerville herself asserted that "Gales of laughter wafted Major Yeates and his experiences around the world." Not only are the stories amusing but they give the reader a vision of a now extinct Ireland. The Protestant landowners are no more but these stories have helped to immortalize them.

## Stories of survival

WILLIAM HORWOOD relates two interconnected tales of survival. James MacAskill Stoner, an artist who attains prominence in the late twentieth century, and whose 1998 retrospective begins the novel, learns to survive as an artist true to his own creativity. A driving force in realizing this creativity is the mythology of "sea-eagles," which Stoner initially hears about from his father, and which he himself continues to elaborate upon; Horwood intertwines these myths with Stoner's story, and tells the tale of the sea-eagles' struggle to survive.

Horwood begins at the end. Stoner, now a recognized and distinguished artist, receives the ultimate accolade of his career in a New York retrospective. Faced for the first time with all of his major

THE STONER EAGLES by William Horwood. New York, Franklin Watts. 555 pp. \$15.95.

Michelle Cameron

works in one place, Stoner is compelled to do something he has always avoided; he relates the story of his career. Horwood, using this play as a way to work backwards into Stoner's personality, does not tell the tale in chronological order. Rather, he successfully uses a constantly deepening emotional order. Stoner's story, only to fill them in later when they can answer certain psychological questions, Horwood makes perfect sense of the artist's creative drives.

One of these important drives was

the mythology of the sea-eagles. Stoner's father, when just discharged from the army after World War I, sees the last of these sea-eagles ever sighted in Scotland, and this alters his entire life, beginning the cycle of legends with which Stoner studies his main plot. Emerging from myth, born out of the primal struggle between land and sea, the sea-eagles must overcome cowardice and doubt in an effort to remain alive, despite fearful odds. Stoner, making their story his own, uses the eagles as a symbol of survival in his artwork; in pieces which are the first to demonstrate his greatness.

Horwood's novel is intricately crafted, giving us the story in small, manageable doses, yet building up a rather magnificent whole. As a story of the source of creativity, it does not falter. A well-paced novel, *Stoner Eagles* is an appealing tale of courage and accomplishment.

I SPENT a fascinating morning recently watching various materials go up in flames. Since I am not a pyromaniac, my interest was purely professional — to get a better understanding of what fabrics for furnishing homes, hotels, offices, and other public buildings are best from the standpoint of fire safety. The experiments were conducted at the Israel Standards Institute, and the occasion was a visit to Israel by the developer of a process for improving the flame-resistance of wool.

This particular process is called "Zirpro" and was developed in England by Czech-born Dr. Lado Benisek on behalf of the International Wool Secretariat (IWS). It is intended for wool fabric where a particularly high standard of fire resistance is required — such as the upholstery in aircraft and other public vehicles, uniforms for policemen and firemen, clothing for industrial workers, carpets and curtains in the corridors of hotels and other public buildings, and various military uses. For most household furnishings and for civilian clothing, ordinary wool is sufficiently fire-resistant, Dr. Benisek told us. The Zirpro treatment consists of a chemical compound added to wool fibres during the dyeing process, and the material will then withstand at least 50 washings or dry-cleanings.

The process has been in use in some countries for over a decade, but has not yet been applied in Israel. Two local spinning and dyeing firms, Argaman of Yavne and Aderet of Herzliya, hold licences for the process, which, according to Dr. Benisek, should add less than 10 per cent to the cost of the finished wool yarn.

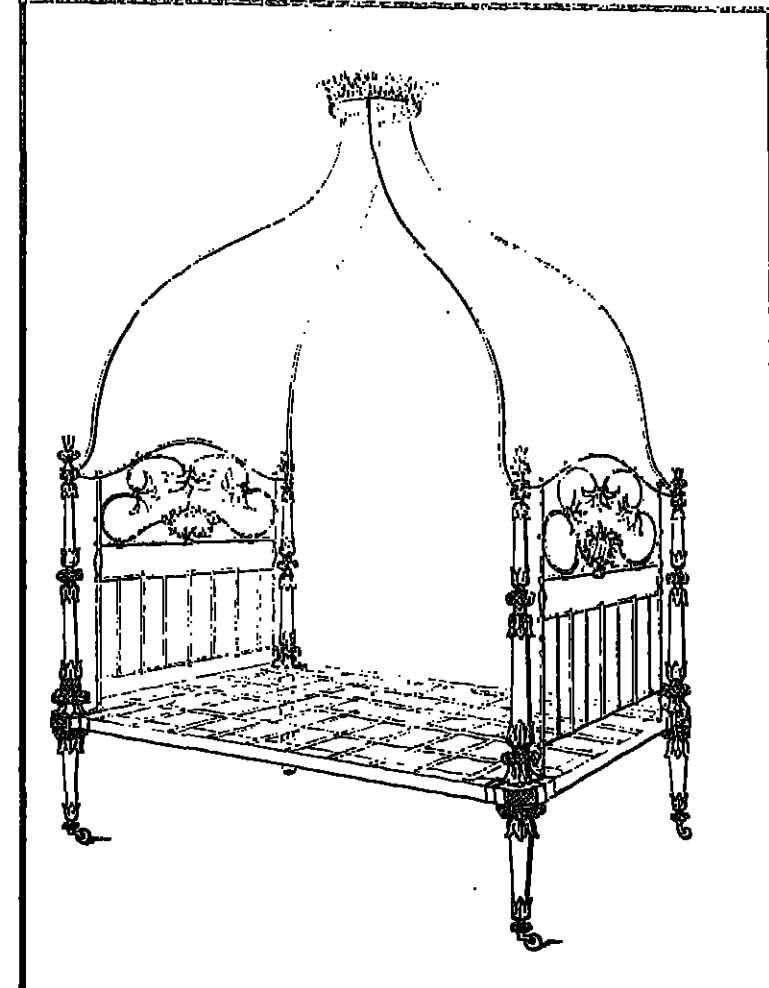
THE SAFETY of materials used in constructing and decorating public buildings, including hotels, is controlled by the authorities who issue their operating licences, and such premises must pass fire department inspection according to standards laid down by the Ministry of the Interior. When it comes to home furnishings, there is far less control.

There is little in the way of official standards for manufacturing, or proper labelling to indicate which textiles are safer than others. One of the problems of modern home furnishings, Benisek told us, is that a popular filling material for upholstered furniture, including mattresses, is polyurethane foam, which he described as "cheap, comfortable, and highly flammable." In Britain, he says, all upholstered furniture is required to be covered with fabrics which meet a test of resistance to easy ignition or melting from a cigarette or match. The United States has similar laws, at least as regards mattress coverings. In Israel, there are no compulsory standards.

One way to provide protection against easy ignition of polyurethane-filled furniture is to cover it in a flame-resistant fabric — and the IWS obviously suggests pure 100 per cent wool as its answer. Indeed, in the demonstrations we saw, pure wool reacted dramatically more safely to the fire tests applied than did either cotton or synthetic fibres. The typical reaction of pure wool to the tests, including the commonly-used "burning pill test," was for the flame to extinguish itself and leave only a small charred mark. With the other fabrics, the flame spread, the fabrics burned or melted, and sometimes with a resulting noxious smoke.

This situation is typical of most furniture firms in Israel, since no public authority requires them to cover polyurethane upholstery with fire-retardant fabrics. Similarly, there is no restriction on materials that may be used for curtains or

## Safe and sound



MARKETING WITH MARTHA

Even more horrifying were the demonstrations of what happens to simulated human skin when clothing catches fire. Again, wool provided the best protection of the fabrics compared, and Zirpro-treated wool the best of all. Similarly, even untreated wool repelled over 90 per cent of concentrated hydrochloric acid poured over it in tests demonstrating the protective qualities of clothing for workers who come in contact with dangerous chemicals.

OF COURSE, we can't all go around in woollen clothing, especially in our climate. We can, however, consider pure wool as a fabric for blankets, upholstery and carpets — at least until official Israeli standards are adopted for synthetic fibres. The local representative of the IWS in Tel Aviv, Irwin Seltzer, commented to me that it is ironic that even hotels here, which are required to use fire-safe building materials and carpets, often provide their guests with synthetic blankets rather than pure wool ones.

When I recently attended the opening of the beautiful Dizengoff Center showroom for the new David Furniture Industries of Mishor Adumim, I asked if any attention was given to the safety question in upholstered furniture, especially when stuffed with polyurethane. The answer was that any customer who so chooses can have his furniture covered in pure wool fabric, but that the other textiles in use by this factory are the popular synthetics without any special treatment.

This situation is typical of most furniture firms in Israel, since no public authority requires them to cover polyurethane upholstery with fire-retardant fabrics. Similarly, there is no restriction on materials that may be used for curtains or

new demand, this test does not have to be met until January of 1984. But any carpet with a *tav teken* or *tav hashgaha* which does not yet meet this test must meanwhile carry a warning label in Hebrew, which translates roughly as, "Do not focus a direct heat-source on this carpet, and do not approach it with a lighted match or cigarette."

In practical terms, D-Art tells me, its acrylic-fibre carpets must carry such warnings, but not its all-wool ones.

SHIMON KELLER, a textile engineer who is a senior coordinator at the Standards Institute, confirms that acrylic carpets pose the greatest potential danger, nylon and polyester ones somewhat less and pure wool the least of all. However, it is possible to treat synthetic yarns, including acrylics, so that they will meet fire-retardance tests, and this is the intention of the new standard demands.

When it comes to fixed wall-to-wall carpeting, much stricter tests are applied, and these are stipulated in Israel Standards 755 and 921 which regulate building materials. These tests for wall-to-wall carpeting include measurements of the noxious gases emitted by burning, as well as the rapidity of the actual burning or melting.

One well-known Tel Aviv carpet manufacturer, Arbel, says that it manufactures in accordance with Israel Standard 636, but has not felt a need to apply and pay for the right to display the *tav teken*. In any case, Arbel's Itamar Zaidman says that its hand-tufted carpets are all 100 per cent wool, while 80 per cent of its machine-tufted wall-to-wall carpeting is also pure wool. According to him, the so-called flame-retardancy sprays which some firms apply to carpets after manufacture have no real value, because such sprays wear off in time.

Some people, and especially those who smoke in bed, are concerned about the flammability of mattresses. There is no Israel standard at all on inner-spring mattresses; nor is there any standard for finished covered mattresses made of polyurethane foam, although there is one for the manufacture of the polyurethane sheets themselves. One type of polyurethane mattress sheeting is specially treated for fire resistance and is distinguished by its green colour; but this is produced primarily for institutions, and is not generally available for private use. There is a different standard for genuine foam-rubber mattresses, made in Israel only by Gumavir, which are much less flammable than those made of synthetic polyurethane.

The policy in the U.S. and some European countries is to require all mattresses to be covered in a flame-retardant fabric. The introduction to the Israeli market in recent years of locally-made inner-spring mattresses based on U.S. know-how has brought with it an increasing use of American-made mattress coverings which meets the U.S. standards for fire resistance.

THE LATEST ENTRY to our market is America's world-famous Sealy Posturepedic mattress, along with a less-expensive Sealy Non-Posturepedic model, both being made here under licence at the Mefi plant in Netanya, which was recently bought up by the Rim Industries group. Rim also owns the Tel Aviv mattress factory, Paradise, but the Sealy will now be its "premium" mattress in terms of both quality and price. Sealy is the largest mattress manufacturer in the world,

says Rim's marketing director, Louis Rouso, and "if we didn't bring Sealy here, somebody else would."

The director of Sealy operations in Israel is Sydney Chaskalson, who held the company's licence in South Africa before he came on aliyah. With the introduction of Sealy here, Mefi will cease manufacturing another U.S. mattress, the springwall, but will continue servicing existing ones so long as their guarantees last.

Why should anyone buy a Sealy rather than the less expensive locally-made mattresses, including Rim's own Paradise brand, I asked. "Try it for just two minutes," Rouso replied. "It's more comfortable, more firmly supportive." Chaskalson described it in more technical detail: a standard double-bed Sealy Posturepedic has 352 spring coils — compared with 336 in the popular Paradise model — and each Sealy coil has six twists instead of the usual five. Sealy says that its back-support system was designed in conjunction with American orthopedic surgeons. All Sealy mattresses are covered in a ticking that meets U.S. flammability requirements.

Israeli-made Sealy mattresses, which have just gone on the market, will come in a wide variety of sizes. Widths will range from 75 cm. to 150 cm. (the American "Queen-size"), while length can be 190 or 200cm. The larger sizes may take a bit longer for delivery.

There are various models ranging from around IS15,000 to IS20,000. A matching box-spring base will about double the price, but an ordinary locally-made wooden frame can easily be used. The less expensive Non-Posturepedic model, the Hollywood, has the more standard 336 springs with five twists apiece.

The Sealy mattresses will be available at the better furniture stores and in some department stores and Rim branches. In the Netanya area they can be ordered from the factory (053-33873 or 33496).

RIM'S MAIN competitor in inner-spring mattresses here is Aminach of Moshav Nir-Ziv, which claims that it shares the market with Rim on about a 50:50 basis. Aminach makes some mattresses under direct licence from another American firm, King Koil, which bases its designs on advice from the International Association of Chiropractors, and calls its system the "health centre" because the centre section of the mattress is reinforced. Those mattresses which carry the King Koil label are all covered in American flame-retardant fabrics.

Aminach makes other mattresses, also with King Koil know-how, but under its own labels, and these are not quite so certain to have flame-retardant covers, the owners admit. Similarly, some Mefi and Rim mattresses have flame-retardant coverings, others do not. It would be helpful if the treated fabrics were labelled as such, so that the concerned purchaser could identify them, at least until such time as the Israeli authorities follow the American example and make them mandatory.

It is estimated that 50 per cent of Israeli adult mattresses sold today are the inner-spring type, while youth mattresses remain overwhelmingly polyurethane foam — though it has never been clear to me why parents should expect their children to sleep on mattresses of lesser comfort or quality than they themselves use.

MARTHA MEISELS.